



# SONGS WITH MUSIC



HOUGHTON MIFFLIN COMPANY  
BOSTON AND NEW YORK

ALICE

ERCLE

HUNT















THE KINDERGARTEN CHILDREN'S HOUR

*Edited by* LUCY WHEELOCK

IN FIVE VOLUMES

ILLUSTRATED

• •

VOLUME V

SONGS WITH MUSIC

Compiled by ALICE M. WYMAN













THE SWEETEST MONTH IN ALL THE YEAR IS JUNE, DEAR JUNE





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# CONTENTS

## SONGS OF GRACE

HYMN OF THANKS . . . . .	1
A WEE PRAYER . . . . .	2
GOD IS LOVE . . . . .	2
GOD SENDS HIS BRIGHT SPRING SUN . . . . .	4

## GREETING

GOOD MORNING SONG . . . . .	5
GOOD MORNING TO YOU . . . . .	6

## SONGS OF THE SEASONS

RAIN SONG . . . . .	7
SPRING . . . . .	8
BOBBY REDBREAST . . . . .	9
THE TRADESPEOPLE . . . . .	10
THE NEST . . . . .	11
WHAT ROBIN TOLD . . . . .	12
PUSSY WILLOW . . . . .	14
JUNE . . . . .	15
BUTTERCUPS . . . . .	16
DAISIES . . . . .	17
A PINKY WILD ROSE . . . . .	18
AUTUMN LEAVES . . . . .	19
A PRETTY PASSENGER . . . . .	20
ASTER . . . . .	21
GOOD-BYE TO THE FLOWERS . . . . .	22
JACK FROST . . . . .	23
WINTER SONG . . . . .	24
SNOW SONG . . . . .	25
TO A SNOWFLAKE . . . . .	26
COASTING . . . . .	27
WHEN THE SNOW IS ON THE GROUND . . . . .	28
SUNSHINE FAR AND NEAR . . . . .	29
DAY AND NIGHT . . . . .	30
THE CLOUDY DAY . . . . .	31
RAIN . . . . .	32
WHO HAS SEEN THE WIND? . . . . .	32
OVER IN THE MEADOW . . . . .	33
THE SEASONS . . . . .	34
FEEDING THE CHICKENS . . . . .	36



# CONTENTS

## SONGS OF THE SEASONS *(continued)*

A LITTLE WOODPECKER AM I . . . . .	37
TWO LITTLE BIRDS . . . . .	38
THE OWL . . . . .	39
THE SPARROWS . . . . .	40
THE FIRST BOUQUET . . . . .	41
THE FISHES . . . . .	42
THE "ZOO" . . . . .	44
MY RABBIT . . . . .	45
THE GRAY DONKEY . . . . .	46
BOSSY COW . . . . .	48
THE GIRAFFE . . . . .	49

## TRADE SONGS

THE BAKER . . . . .	50
THE SONG OF IRON . . . . .	51
THE LITTLE SHOEMAKER . . . . .	52
THE POSTMAN . . . . .	54

## NURSERY RHYMES

THIS LITTLE PIG WENT TO MARKET . . . . .	56
LITTLE MISS MUFFET . . . . .	57
JACK AND JILL . . . . .	58
SEE-SAW, MARGERY DAW . . . . .	60
LITTLE JUMPING JOAN . . . . .	60
THERE WAS A CROOKED MAN . . . . .	61
SING A SONG OF SIXPENCE . . . . .	62
CURLY LOCKS . . . . .	64
THE NORTH WIND DOES BLOW . . . . .	64
LITTLE POLLY FLINDERS . . . . .	65
DAFFY DOWN DILLY . . . . .	66
BAA, BAA, BLACK SHEEP . . . . .	67
BEAN PORRIDGE HOT . . . . .	68
HUMPTY DUMPTY . . . . .	69
LAZY SHEEP, PRAY TELL ME WHY? . . . . .	70
THE LITTLE MOUSE'S DREAM . . . . .	71
WHEN THE MAN IN THE MOON GOES FISHING . . . . .	72
TWINKLE, TWINKLE, LITTLE STAR . . . . .	74

## PATRIOTIC SONGS

MY COUNTRY 'T IS OF THEE . . . . .	75
FLAG OF OUR COUNTRY . . . . .	76
SOLDIER BOY . . . . .	77

## SPECIAL DAYS

THANKSGIVING WORRIES . . . . .	78
CHRISTMAS HYMN . . . . .	79



# CONTENTS

## SPECIAL DAYS *(continued)*

SANTA'S VISIT . . . . .	80
CHRISTMAS EVE . . . . .	81
SANTA CLAUS SO JOLLY . . . . .	82
THE CHRISTMAS TREE . . . . .	84
THE LITTLE NEW YEAR . . . . .	85
LINCOLN . . . . .	86
ST. VALENTINE'S DAY . . . . .	87
WASHINGTON SONG . . . . .	88

## SLEEPY SONGS

DOLL'S CRADLE SONG . . . . .	89
THE BIRD'S LULLABY . . . . .	90
A CRADLE SONG . . . . .	91
ROCK-A-BYE BABY . . . . .	92
BYE BABY BUNTING . . . . .	93
THE LAND OF NOD . . . . .	94

## MISCELLANEOUS

THE MERRY LITTLE MEN . . . . .	96
THE CLOCK . . . . .	98
MY MOTHER . . . . .	99
FRIENDS . . . . .	100
TIME TO RISE . . . . .	102
THE CUCKOO CLOCK . . . . .	103
UP IN A SWING . . . . .	104
WISHES . . . . .	105
SWEEPING AND DUSTING . . . . .	106
TIRED SHOES . . . . .	108
THE SEE-SAW . . . . .	109
THE CHORISTER . . . . .	110
SHADOWS . . . . .	111
POP-CORN MAN . . . . .	112
THE WINDMILL . . . . .	113
IN A HICKORY NUT . . . . .	114
WISHING . . . . .	115
THE ORPHAN . . . . .	116
DADDY LONG LEGS . . . . .	117
A TALE OF A TAIL . . . . .	118
MANGO PEPPER . . . . .	119
MY DOLLIE . . . . .	120
THIS IS THE MOTHER . . . . .	121

## RHYTHMS

LET'S RUN A LITTLE WAY . . . . .	122
THE HAPPIEST SKIP . . . . .	123



# CONTENTS

## RHYTHMS (*continued*)

ROUND AND ROUND WE GO . . . . .	124
THE GALLOPING HORSES . . . . .	125
THE TRAINS GOING BY . . . . .	126
THE ELEPHANTS GO DOWN THE STREET . . . . .	126
THE ROCKING HORSE . . . . .	127

## SINGING GAMES

LOOBY LOO . . . . .	128
SOLDIER BOY, SOLDIER BOY . . . . .	129
OATS, PEASE, BEANS, AND BARLEY GROW . . . . .	130
HERE WE GO ROUND THE MULBERRY BUSH . . . . .	131
ITISKIT ITASKET . . . . .	132
IN THE SPRING . . . . .	133

## FOLK GAMES AND DANCES

GREETING AND MEETING . . . . .	134
I SEE YOU . . . . .	135
ENGLISH MAY GAME . . . . .	136
RABBIT IN THE HOLLOW . . . . .	137
FRENCH FLOWER ROUND . . . . .	138

## RHYTHMIC ACTION, PLAYS AND DANCES

HERE WE GO ON A MERRY-GO-ROUND . . . . .	139
HIPPITY HOP TO THE BARBER SHOP . . . . .	140
HICKORY, DICKORY, DOCK . . . . .	141
OH, WHERE, OH, WHERE IS MY LITTLE DOG GONE? . . . . .	142

June (p. 15), Colored Frontispiece. From a drawing by WILLY POGÁNY.  
 Title-page (in color) and text illustrations by ALICE ERLE HUNT.



## INTRODUCTION

THIS collection endeavors to give songs which will be of practical use in the home, and which will be a source of enjoyment to the little ones.

Songs have been chosen which are simple, tuneful, and of especial interest to children, who will be able to interpret and to enjoy them because they are related to their everyday experiences and activities.

A few songs, somewhat more difficult than those for whom this book is intended, have been included for the benefit of slightly older children, in the same family, who may want to share the pleasure of song with their younger brothers and sisters.

Music, especially song, makes a tremendous appeal to the child. He usually loves to sing, and even the little monotone rumbles on, happily ignorant of the fact that his song consists of one long suffering note.

Different songs appeal in different ways. The "Songs of Grace" foster the reverential attitude; the "Songs of the Seasons," and those pertaining to Nature, a love for the great out-of-doors and a kindly interest in all creatures. The nonsense rhymes satisfy the whimsical, the "just for fun" attitude. Many of the Nursery songs tend to keep alive old traditions.

The sleepy songs rejoice the little mother, as she rocks the dollie that she loves best. Singing "The Song of Iron" or "The Little Shoemaker" will create a sympathetic attitude towards, and arouse an interest in, those who work so busily for our comfort. Love of home may be fostered through songs of the family relation, and love of country through songs of patriotism.

In presenting these songs to the children it is best to tell the story and sing the song at an appropriate time. For instance, in the fall they will have noticed the leaves dropping from the trees, and naturally they will be glad to hear about the leaves "Softly, Softly Falling Down" and then to sing the song with a deeper appreciation of its significance.

Each song in turn should be played and interpreted to the child in such a way as to instill in his mind the poetry of the story and develop an appreciation of the musical thought.

Let singing be a pleasure rather than a task, something to look forward to with great anticipation and to remember with much joy. Every child has a musical sense which is fostered by listening to good music and by singing the little songs of childhood. Children should sing joyfully and spontaneously, for music appeals to the finest and best emotions, and may be the means of awakening in them a spiritual consciousness of the good and beautiful, which will mean much to them in later life.

"Music," says Disraeli, "teaches most exquisitely the art of development."

ALICE M. WYMAN









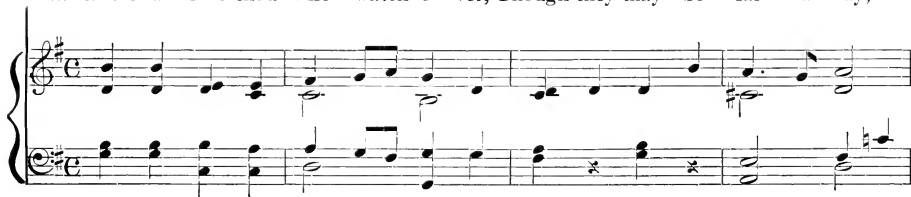
## SONGS OF GRACE

### HYMN OF THANKS

MYLES B. FOSTER



1. For my home and friends I thank thee, For my fa - ther, moth - er, dear,  
 2. Those I love thou wilt watch o - ver, Though they may be far a - way,



For the hills, the trees, the flow - ers, And the sky so bright and clear.  
 For thou lov - est lit - tle chil - dren, And wilt hear the words they say.





# A WEE PRAYER

EDITH C. RICE

GRACE WILBUR CONANT

The musical score for 'A Wee Prayer' is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The voice part is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'Fa - ther in Heav'n, We pray to Thee That good chil - dren We may be.'

From "The Children's Year." Edited by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

# GOD IS LOVE

LUCY WHELOCK

The musical score for 'God is Love' is written for voice and piano. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The voice part is on a single staff, and the piano accompaniment is on two staves. The lyrics are: '1. Lit - tle bird! Lit - tle bird! Sing - ing in the tree; 2. Lit - tle flow'r! Lit - tle flow'r! In your dress so gay; 3. Pret - ty stars! Pret - ty stars! Shin - ing all the night; 4. God is love! God is love! Hear it ev - 'ry - where; Tell me pray! Tell me pray! What your song may be. Tell me pray! Tell me pray! What have you to say? Tell me pray! Tell me pray! Why you look so bright. Ev - 'ry breeze, Through the trees, Sings it through the air.'

From "The Child's Garden." By permission.



# GOD IS LOVE

## RESPONSE

Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      All   things sing   to    you;

God    is    love!      God    is    love!      This    I    sing    .    to    you.  
 God    is    love!      God    is    love!      He    clothed   me   .   and   you.  
 God    is    love!      God    is    love!      He    bids   us   shine   for   you.  
 God    is    love!      God    is    love!      You   must   love   .   Him   too.





# GOD SENDS HIS BRIGHT SPRING SUN

ELIZABETH PEABODY

E. S.

*Allegretto*

1. God sends His bright spring sun To melt the ice and snow, To  
2. God sends His love to us, To make our good - ness grow, Let

start . the green leaf buds, And make the flow - ers grow.  
us . . be sweet like flow'rs, That in the gar - den blow.

From "Songs for Little Children, Part I," by Eleanor Smith. Copyright, 1887, by Milton Bradley Company, Springfield, Mass.





# GREETING

## GOOD MORNING SONG

CLARE SAWYER REED

Good morn - ing, Good morn - ing, Good morn - ing to all, The

clock points the hour and we come at its call. We're hap - py at

work, and we're hap - py at play, Then hur - rah! Hur - rah! For

each hap - py day. Hur - rah! Hur - rah! For each hap - py day.

Words taken by permission from "Songs and Games for Little Ones."  
From "Timely Games and Songs for the Kindergarten" by Clare Sawyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company.





# GOOD MORNING TO YOU

Anon.

*Gracefully*

*f*

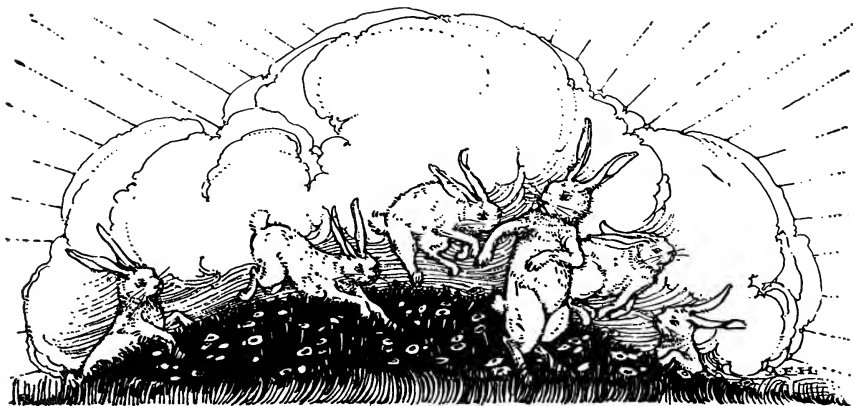
Good morn - ing to you! Good morn - ing to you! Good

*f*

morn - ing, dear chil - dren, Good morn - ing to all!

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and repetitive, with a gentle, graceful feel. The piano accompaniment consists of chords and single notes, providing a soft background for the voice. The lyrics are: 'Good morn - ing to you! Good morn - ing to you! Good morn - ing, dear chil - dren, Good morn - ing to all!'. The score is divided into two systems, each with three staves (voice, piano right hand, piano left hand).

From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.





# SONGS OF THE SEASONS

## RAIN SONG

E. S.

*Con moto*

To the great brown house, where the flow-'rets live, Came the rain with its tap, tap,

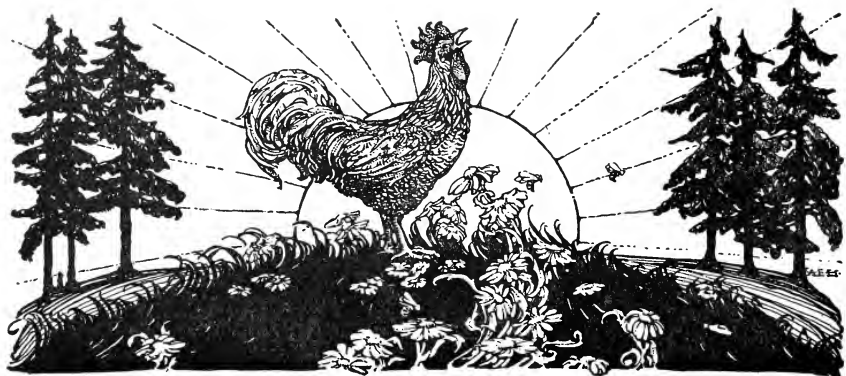
tap, And whis-pered, "Vi - o - let, Snow-drop and Rose, Your pret - ty eyes you must

now un-close, From your long, long, win-try nap; "Said the rain, with its tap, tap, tap.

*f rit.*

*p a tempo*





## SPRING

KATHERINE PYLE

ELEANOR SMITH

1. The chil - dren know that Spring has come, For in the pine - trees high  
 2. A bum - ble - bee goes buzz - ing by; A cock crows loud and clear;

The rob - in sings, the black - bird sings A - gainst the shin - ing sky.  
 The banks are blue with vi - o - let: The Spring, the Spring is here.



# BOBBY REDBREAST

ARTHUR HENRY

MAX LOWEN

There's a nest for Bob - by Red - breast, There's a hive for Bes - sie

Bee, There's a hole for Jack - y Rab - bit, And a bed for me.

*rit.*

*rit.*

From "The Song Primer." Copyright, 1907, by A. S. Barnes & Company





# THE TRADESPEOPLE

Anon.

MARY S. CONRADE

1. The swal - low is a ma - son; And un - der-neath the eaves He  
2. The bull - finch knows and prac - tic - es The bas - ket - mak - er's trade: See

builds a nest and plas - ters it With mud, and hay, and leaves. The  
what a cra - dle for his young The lit - tle thing has made. Of

wood - peck - er is hard at work; A car - pen - ter is he; And  
all the weav - ers that I know, The chaf - finch is the best; High



## THE TRADESPEOPLE

you may find him ham - mer - ing His house high up a tree.  
on the ap - ple - tree he weaves A co - zy lit - tle nest.

The musical score for 'THE TRADESPEOPLE' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and rhythmic, with lyrics written below the voice staff.

## THE NEST

*(Let the children join hands and form a circle to represent a hedge, two of the smallest being chosen for the eggs, and kneeling in the center. In the second verse they raise their heads and sing the "peeps," while all the children join in the last line.)*

FRIEDRICH FROEBEL

Russian Folk-song

1. On the twigs, with - in a hedge, A bird her nest has made.  
2. From be - neath the moth - er's wings Two lit - tle birds ap - pear.

The musical score for the first verse of 'THE NEST' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and rhythmic, with lyrics written below the voice staff.

In the nest so soft and warm Two ti - ny eggs are laid.  
Hear them cry - ing, "Peep, peep, peep, We love you, moth - er dear."

The musical score for the second verse of 'THE NEST' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The melody is simple and rhythmic, with lyrics written below the voice staff.



# WHAT ROBIN TOLD

GEORGE COOPER

*Gracefully*

1. How do rob - ins build their nest? Rob - in Red-breast told me.  
 2. Where do rob - ins hide their nest? Rob - in Red-breast told me.

*p*

How do rob - ins build their nest? Rob - in Red-breast told me.  
 Where do rob - ins hide their nest? Rob - in Red-breast told me.

*mf* *p*

First a wisp of yel - low hay, In a pret-ty round they lay;  
 Up a-mong the leaves so deep, Where the sun-beams rare-ly creep.

*mf*



# WHAT ROBIN TOLD

Then some shreds of down - y floss,      Feath - ers too, and bits of moss,  
Long be - fore the winds are cold,      Long be - fore the leaves are gold,

*slightly cres.*

*mf*

Wov - en with a sweet, sweet song      This way, that way, and a - cross;  
Bright-eyed stars will peep and see      Ba - by rob - ins, one, two three;

*mf*

*rit. p a tempo*

That's what Rob - in told me.      That's what Rob - in told me.

*f*      *rit. p a tempo*



# PUSSY WILLOW

HARRIET P. SAWYER

1. "Oh, you pus - sy wil - low, Pret - ty lit - tle thing, Com - ing with the  
 2. "Now, my lit - tle chil - dren, If you'll look at me And my lit - tle  
 3. As the days grow mild - er, Out we put our heads, And we light - ly

sun - shine Of the ear - ly Spring, Tell me, tell me, pus - sy,  
 sis - ters, I am sure you'll see Ti - ny lit - tle hous - es,  
 move us In our lit - tle beds; And when warm - er breez - es

For I want to know, Where it is you come from, How it is you grow!"  
 Out of which we peep, When we first are wak - ing From our win - ter's sleep.  
 Of the Springtime blow, Then we lit - tle pus - sies All to cat - kins grow!"

From "Songs and Games for Little Ones." Prepared by Gertrude Walker and Harriet S. Jenks. By permission of Oliver Ditson Company.





# JUNE

A. W. WRAY, by permission

ELEANOR SMITH

*Allegro grazioso*

1. The sweet - est month in all the year is June, dear June; The  
 2. The gay - est month in all the year is June, dear June; For

*cres.*  
 lit - tle brooks a - laugh - ing run, The ti - ny leaf - lets  
 then the laugh - ing chil - dren run And shout "Hur - rah for

*cres.*

*f poco rit.* *a tempo*  
 dance with fun, And bird - ies sing till day is done, In June, dear June.  
 les - sons done! Hur - rah for long, long days in June! Hur - rah for June!"

*f poco rit.* *a tempo*



# BUTTERCUPS

*Simply and tenderly*

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

The first system of the musical score for 'Buttercups' is in 3/4 time with a key signature of one flat (B-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with eighth and quarter notes. The piano accompaniment consists of a right hand with chords and a left hand with single notes and rests. A piano dynamic marking 'p' is placed below the first piano staff.

down there in the grass, Do you each one hold shin - ing

The second system continues the melody and accompaniment. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, then a half note D5, followed by eighth and quarter notes. The piano accompaniment continues with similar harmonic support.

drops of dew For the fai - ry folk who pass ?

The third system concludes the piece. The vocal line ends with a half note G4, quarter notes A4, Bb4, and C5, then a half note D5, followed by eighth and quarter notes. The piano accompaniment provides a final harmonic setting, ending with a double bar line.



# DAISIES

*Daintily*

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle  
 2. Lit - tle Miss Dai - sy's cou - sin Sue Lives next door as

*p e leggiero*

flow - er - lass, . . . . . Her cap frills are as white as  
 cous - ins do. . . . . But black-eyed Su - san's ver - y

snow, She nods a greet - ing so . . . . . and so. . . . .  
 gay And wears a yel - low cap . . . . . al - way. . . . .



# A PINKY WILD ROSE

(CRADLE SONG)

ANNA M. PRATT

A mil - lion wee cra - dles are cur - tained with green, But of

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics 'A mil - lion wee cra - dles are cur - tained with green, But of' are written below the vocal line.

all the dear ba - bies, not one can be seen, Un - til the June sun-beams, the

The second system of musical notation, continuing the song. It follows the same three-staff format as the first system. The lyrics 'all the dear ba - bies, not one can be seen, Un - til the June sun-beams, the' are written below the vocal line.

cur - tains un - close, And coax from each cra - dle, a pink - y wild rose.

The third and final system of musical notation for this page. It follows the same three-staff format. The lyrics 'cur - tains un - close, And coax from each cra - dle, a pink - y wild rose.' are written below the vocal line, ending with a double bar line.



# AUTUMN LEAVES

G. W. C.

Arr. from HAYDN

Soft - ly, soft - ly, float - ing down, Red and rus - set, gold and brown,

(Bass very light)

In the coun - try, in the town, Fall the au - tumn leaves.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.





# A PRETTY PASSENGER

Words and music by HARVEY WORTHINGTON LOOMIS

*Rapidly*

First system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It begins with a *p* (piano) dynamic and the tempo marking *Rapidly*. The lyrics are "A lit - tle red leaf was a - float on a pond One". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 6/8. It starts with a *p* dynamic and includes a *with expression* marking over the final measures.

Second system of the musical score. The vocal line continues with the lyrics "au - - tumn day; . . . A bright yel - low but - ter - fly". It features a *mf* (mezzo-forte) dynamic for the first part and a *p* dynamic for the second part. The piano accompaniment also follows this dynamic structure, with *mf* and *p* markings.

Third system of the musical score. The vocal line concludes with the lyrics "lit on the leaf, And sailed . . . a - way. .". It includes *mp* (mezzo-piano) and *p* dynamic markings. The piano accompaniment also features *mp* and *p* markings, ending with a final chord in the bass clef.



# ASTER

ELIZABETH SCANTLEBURY

*Lively, tempo rubato*

Oh, hur - ry, hur - ry, As - ter dear, Put on your pur - ple gown, For all the lit - tle

*accel.* *rit.*

This system contains the first line of the song. It features a vocal melody in G major (one flat) and 4/8 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is marked 'Lively, tempo rubato'. The lyrics are 'Oh, hur - ry, hur - ry, As - ter dear, Put on your pur - ple gown, For all the lit - tle'. The system ends with a repeat sign in the piano part.

boys and girls, Are com - ing out from town, Oh, Gold - en - rod put on your hat, With

*rit.* *rit.*

This system contains the second line of the song. The vocal melody continues with the lyrics 'boys and girls, Are com - ing out from town, Oh, Gold - en - rod put on your hat, With'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The tempo is marked 'Lively, tempo rubato'. The system ends with a repeat sign in the piano part.

yel - low feathers fine, Be read - y now to make a bow, The wind will give the sign.

*accel.* *rit.* *rit.*

This system contains the third line of the song. The vocal melody continues with the lyrics 'yel - low feathers fine, Be read - y now to make a bow, The wind will give the sign.'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The tempo is marked 'Lively, tempo rubato'. The system ends with a double bar line.



# GOOD-BYE TO THE FLOWERS

GEORGE COOPER

HARRIET P. SAWYER



1. Good-bye, dai - sy, pink and rose, And snow-white lil - y, too!
2. Good-bye, moss - y lit - tle rill, That shiv - ers in the cold,



Ev - ery pret - ty flower that grows, Here's a kiss for you!  
Leaves that fall on vale and hill Cov - er you with gold! A



Good - bye, mer - ry bird and bee, And take this ti - ny song  
sweet good - bye to birds that roam, And rills and flow'rs and bees!



For the one you sang to me, All the sum - mer long!  
But when win - ter's gone, come home As early as you please.





# JACK FROST

1. Oh, Jack Frost is a mer-ry lit-tle elf, And a mer-ry lit-tle elf is  
 2. He paints with glee on ev-'ry win-dow pane, Things ver-y, ver-y fine to  
 3. Oh, Jack Frost playsso man-y, man-y tricks, He . is so ver-y pert and

he. . . . He calls for his coat, And he calls for his brush, And he  
 see. . . . A moun-tain . high And a lake close by And a  
 bold. . . He pinch-es the cheeks And he tweaks the nose, And he

calls for his paint-pots one, two, three, And he calls for his paint-pots three.  
 might-y . for-est trec, tree, tree, And a might-y . for-est tree.  
 turns us . blue with cold, cold, cold, And he turns us . blue with cold.



# WINTER SONG

Melody by  
ALYS E. BENTLEY  
*Allegro*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

B-r-oo! B-r-oo! It's ver - y cold to - day.

*mf* *mp*

*no Pedal*

B-r-oo! B-r-oo! Jack Frost is out at play. He

*mf* *mp*

pinch - es un - der heav - y clothes And bites your cheek and nips your nose.



## WINTER SONG

B-r-oo! B-r-oo! It's ver - y cold to - day.

*f* *mp*

6

B-r-oo! B-r-oo! Jack Frost is out at play.

*f* *mp*

6

*Ped.* \* *Ped.* \*

## SNOW SONG

Adapted from SCHUBERT

Snow, snow, ev - ery - where, On the ground and in the air,

2/4

In the fields and in the lane, On the roof and win - dow - pane.

2/4



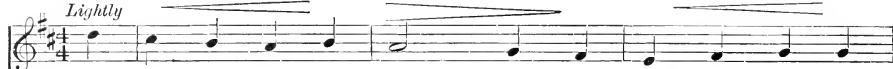
# TO A SNOWFLAKE

From the German, by

EMILIE POULSSON

ELEANOR SMITH

*Lightly*



1. O lit - tle frost - y snow - flake, So light - ly float - ing
2. Come, rest up - on our win - dow; How could you float so



by, A long, long way you trav - el In com - ing from the sky.  
far? We chil - dren love to see you, You pret - ty film - y star!





# COASTING

*Joyfully*

Oh, what fun, what jol - ly fun! In the win - ter wea - ther,

*mf*

With our sleds to climb the hill, Trudg-ing up to - geth - er;

Then a shove, a lit - tle run, And slid - ing down you go, With

lit - tle shrieks of laugh - ter, To the plain be - low.



# WHEN THE SNOW IS ON THE GROUND

*Andante non troppo*

*p* *pp* *p*

When the snow is on the ground, Lit - tle Rob - in Red-breast grieves; For no

*p* *pp* *p*

*poco cres.* *p*

ber - ries can be found, And on the trees there are no leaves. The

*poco cres.*

*cres.* *fz* *dim.*

air is cold, the worms are hid, For this poor bird what can be done? We'll

*p e sos.* *cres.* *fz* *dim.*

*cres.* *p*

strew him here some crumbs of bread, And then he'll live till the snow is gone.

*cres.* *p*

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.



# SUNSHINE FAR AND NEAR

EMILIE POULSSON

ELEANOR SMITH

*Andante*

*p*

1. The big, bright sun shines down on me When out at play I roam, . Yet  
2. And while at home 'tis shin - ing bright On Ba - by's cur - ly crown, . It

*p*

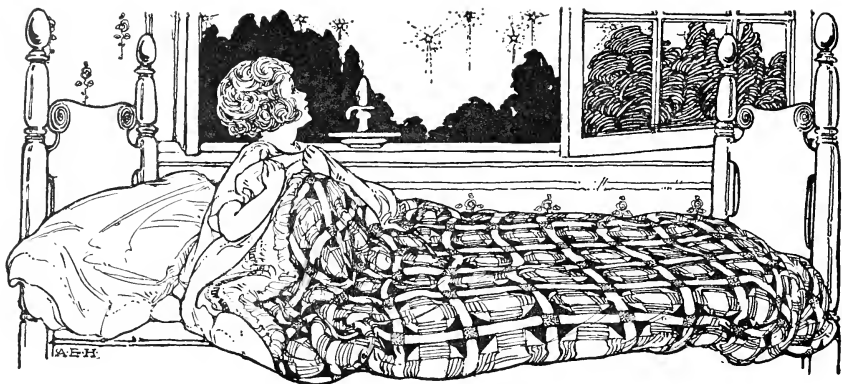
*dim.*

all the time 'tis shin - ing too, On Moth - er dear, at home. .  
shines on Fa - ther at his work, A - far off in the town. .

*dim.*

*dim.*





## DAY AND NIGHT

ARTHUR HENRY

*Slowly and expressively*

HARVEY WORTHINGTON LOOMIS

*p*

By day the shad-ows slip a - way, At eve-ning back they creep. . . The

*p* *mp* — observe the ties

*Pedal carefully* *Ped.* \*

*mf* *slower gradually and diminishing*

sun gives light e - nough for play, The stars e-nough for sleep. . .

*always legato* *mp* *slower gradually* *ppp* *ppp*

*Ped.* \* *Ped.* \*

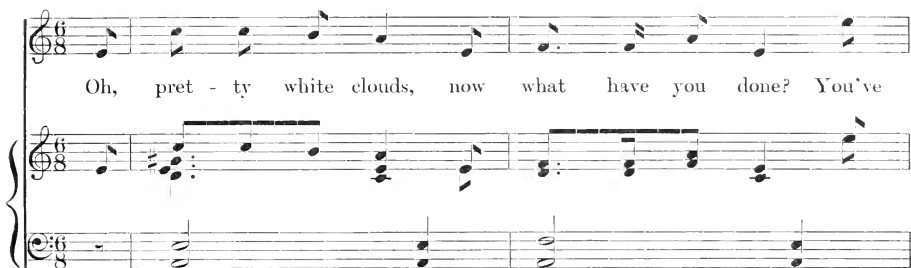


# THE CLOUDY DAY

KATE WHITING PATCH

CLARE SAWYER REED

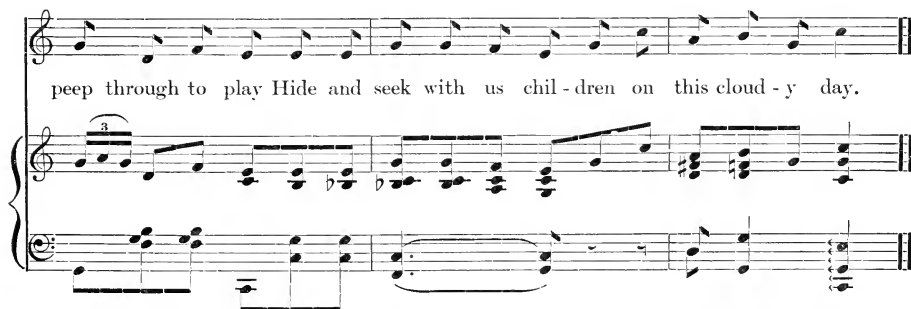
Oh, pret - ty white clouds, now what have you done? You've



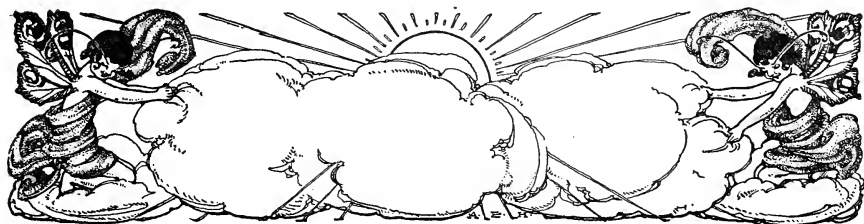
hung a soft veil be-tween us and the sun. But the gay lit - tle sun-beams may



peep through to play Hide and seek with us chil - dren on this cloud - y day.



From "Timely Games and Songs for the Kindergarten," by Clare Sawyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company,





# RAIN

ROBERT LOUIS STEVENSON

GRACE WILBUR CONANT

The rain is rain - ing all a - round, It falls on field and tree, It rains on the um - brel - las here, And on the ships at sea.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

# WHO HAS SEEN THE WIND?

CHRISTINA ROSSETTI

ALYS E. BENTLEY

Who has seen the wind? - oo, Nei - ther you nor I - oo.  
But when the trees bow down their heads, The wind is pass - ing by - oo.

From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, New York



# OVER IN THE MEADOW

OLIVE A. WADSWORTH

1. O - ver in the mead - ow, In the sand, in the sun,  
 2. O - ver in the mead - ow, Where the stream runs . . blue,  
 3. O - ver in the mead - ow, In a hole in the tree,  
 4. O - ver in the mead - ow, In the reeds on the shore,  
 5. O - ver in the mead - ow, In a snug bee - hive,

Lived a moth-er - toad, And her lit - tle toad - ie one. "Wink!" said the mother; "I  
 Lived a moth-er - fish, And her lit - tle fish - es two. "Swim!" said the mother; "We  
 Lived a moth-er - bird And her lit - tle bird - ies three. "Sing!" said the mother; "We  
 Lived a moth-er-muskrat And her lit - tle rat - ties four. "Dive!" said the mother; "We  
 Lived a moth-er - bee And her lit - tle hon - ey's five. "Buzz!" said the mother; "We

wink," said the one: So he winked and he blinked In the sand and sun.  
 swim," said the two: So they swam and they swam Where the stream runs blue.  
 sing," said the three: So they sang and they sang In the hole in the tree.  
 dive," said the four: So they dived and they dived In the reeds on the shore.  
 buzz," said the five: So they buzzed and they buzzed In the snug bee - hive.



# THE SEASONS

EDYTHE A. TURNER

E. H. H.

*Con spirito*

1. In the spring - time bright and gay, Lit - tle  
2. In the sum - mer - time so warm, Soft - ly

chil - dren love to play With jump - ropes, hoops, and  
glides our boat a - long, . . . Pad - dling 'round with -

mar - bles too— . . . This is the way they love to do.  
out a care, To watch the fish - es play - ing there.



# THE SEASONS

3. When the leaves com - mence to fall Then Jack  
4. In the win - ter cold and brisk, O'er the

Frost be - gins to call, "Come, my dears, and  
ice we like to frisk, Throw - ing snow - balls

fol - low me To the la - den wal - nut tree,"  
to and fro, How the mer - ry winds do blow.



# FEEDING THE CHICKENS

ANNA M. PRATT

1. We'll mix up some wa - ter and meal in a pan, And stir it, and stir it as  
2. We'll scat - ter it here, and we'll scat - ter it there, And each lit - tle chick - y shall

hard as we can; And then we'll go out to the chick - ens and call,  
have a good share. Hush! and you'll hear the hen cack - le and call,

"Here lit - tle chick - y, chick - y, Dear lit - tle chick - y, chick - y,



# FEEDING THE CHICKENS

Come to your din - ner, Come one, come all.

*Sva...*

*p*

This musical score is for the song "Feeding the Chickens". It features a vocal melody in G major and 2/4 time, with lyrics "Come to your dinner, Come one, come all." The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present.

# A LITTLE WOODPECKER AM I

MARY P. BELL

A lit - tle wood - peck - er am I, And you may al - ways know

When from the tree I'm seek - ing food, For tap, tap, tap, I go.

This musical score is for the song "A Little Woodpecker Am I" by Mary P. Bell. It is written in G major and 2/4 time. The vocal melody is simple and catchy, with lyrics "A little woodpecker am I, And you may always know When from the tree I'm seeking food, For tap, tap, tap, I go." The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.



## TWO LITTLE BIRDS

AGNES R. BACON

JULIA A. HIDDEN

Two lit - tle birds one Au - tumn day Sat on a tree to - geth-er. . They

The first system of the musical score for 'Two Little Birds'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 6/8. The lyrics are: 'Two lit - tle birds one Au - tumn day Sat on a tree to - geth-er. . They'.

flut-tered a - bout from bough to bough, And talked a - bout the weath-er. The

The second system of the musical score. The vocal melody continues with the lyrics: 'flut-tered a - bout from bough to bough, And talked a - bout the weath-er. The'. The piano accompaniment provides harmonic support.

wind is blow-ing so cold they said, It chills us as we sing. Then a -

The third system of the musical score. The vocal melody concludes with the lyrics: 'wind is blow-ing so cold they said, It chills us as we sing. Then a -'. The piano accompaniment ends with a final chord.



## TWO LITTLE BIRDS

way they flew to the sun - ny South, And there they staid till Spring.

The musical score for 'Two Little Birds' is written in B-flat major (two flats) and 4/4 time. It features a single melodic line for the voice and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords and grace notes. The piece concludes with a final whole note chord.

## THE OWL

Words and Music by DORA I. BUCKINGHAM

1. O Mis - ter Owl, you look so wise, With those big fun - ny, fun - ny eyes. "To -  
 2. O Mis - ter Owl, you fly at night, And nev - er come out in the light. "To -

whit to - whoo! To - whit, to - whoo!" Is all I've ev - er heard from you.  
 whit to - whoo! To - whit, to - whoo!" In - deed, I'm not a - fraid of you.

The musical score for 'The Owl' is written in D major (two sharps) and 4/4 time. It features a single melodic line for the voice and a piano accompaniment. The piano part has a simple, rhythmic accompaniment with chords in the right hand and single notes or simple chords in the left hand. The piece ends with a final whole note chord.



# THE SPARROWS

RACHEL BARTON BUTLER

JESSIE L. GAYNOR

*Not fast, but very staccato*

Spar-rows hop-ping in the rain, Feath-ers are their on - ly

*With growing enthusiasm*

roof. My! it must be nice to grow, My! it must be nice to grow,

*cres. poco a poco*

My! it must be nice to grow Your own wa - ter - proof.



# THE FIRST BOUQUET

EMILIE POULSSON

ELEANOR SMITH

*Espressivo*

1. He dug his gar - den, He sowed the seeds; He kept it  
2. And when it blos - somed With flow - ers gay, He gave his

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a common key signature and time signature. The melody is simple and gentle, with a few slurs and a fermata at the end of the first line. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more active, flowing pattern in the left hand.

wa - tered And pulled the weeds.  
moth - er The first bou - quet.

The musical score continues on a second system. The voice part has a few more notes and a fermata. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord. The overall mood is peaceful and nostalgic.

From "Songs of a Little Child's Day," by Emilie Poulsson and Eleanor Smith. Copyright, 1910, by Milton Bradley Company, Springfield, Mass.





# THE FISHES

KATE WHITING PATCH

CLARE SAWYER REED

The first system of the musical score for 'The Fishes'. It features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are: 'To the cool and shad - ed pond Let us go, let us go;'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

To the cool and shad - ed pond Let us go, let us go;

The second system of the musical score. The lyrics are: 'We will watch the fish - es swim To and fro, to and fro.' The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

We will watch the fish - es swim To and fro, to and fro.

The third system of the musical score. The lyrics are: 'See them dart! see them glide! Now be-neath a rock they hide:'. The piano accompaniment features more complex chords and a bass line with some melodic movement.

See them dart! see them glide! Now be-neath a rock they hide:



# THE FISHES

Now they're gleaming in the sun; We are sure they're hav - ing fun,

This system contains the first line of music. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

For they like to splash and swim To and fro, to and fro,

This system contains the second line of music, continuing the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

In the wa - ter cool and still, See them go! See them go!

This system contains the third line of music, concluding the piece. The vocal line ends with a double bar line and repeat signs. The piano accompaniment also concludes with a double bar line. The lyrics are written below the vocal line.



# THE "ZOO"

Melody by  
ALYS E. BENTLEY  
*Fast*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

The first system of musical notation for 'The Zoo'. It features a vocal melody line in G major, 4/4 time, marked 'Fast' and 'mp'. The lyrics 'I like to watch the tall gi-raffe, The' are written below the melody. The piano accompaniment is in the same key and time, marked 'mf' for the left hand and 'mp' for the right hand. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.

The second system of musical notation. The vocal melody continues with the lyrics 'seal and kan-ga-roo, And all the friendly an - i - mals That gath-er at the "Zoo"; I'. The piano accompaniment continues with 'pp mp' markings in the right hand and 'p' in the left hand. The melody has a slight rise in pitch towards the end of the system.

The third system of musical notation. The vocal melody concludes with the lyrics 'like to hear the bears go "woof," And see the mon - keys play; When'. The piano accompaniment continues with 'mf' in the left hand and 'p' in the right hand. The melody ends on a whole note chord.



# THE "ZOO"

Musical score for "THE ZOO". The song is in G major (one sharp) and 4/4 time. The melody is simple and catchy, with lyrics: "I can travel by my - self, I'm go - ing there to stay." The piano accompaniment features a steady bass line and chords in the right hand, with dynamics *p*, *cresc.*, and *f*.

# MY RABBIT

Melody by  
ALYS E. BENTLEY  
*mp Moderato*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

Musical score for "MY RABBIT". The song is in B-flat major (two flats) and 4/4 time. The melody is gentle and lyrical, with lyrics: "My rab-bit sits like this, so still, And turns his long, long ears; I wish that he could talk a - bout The man - y things he hears." The piano accompaniment is *legato* and *espress.*, with dynamics *mp*, *mf*, and *poco rall.*. The right hand (R.H.) also has a *poco rall.* marking.



# THE GRAY DONKEY

HARVEY WORTHINGTON LOOMIS

HARVEY WORTHINGTON LOOMIS

*Allegro*

*mp*

1. I have a lit - tle don - key that's gray; I  
2. I think he un - der - stands when I speak, Be -

*mf*

*p*

feed him in the barn ev - 'ry day. And when he hears me whis - tle, He  
cause I've had him near - ly a week, And all the things I've told him, (Of

knows I have a this - tle. He'd rath - er eat a this - tle than hay.  
course I nev - er scold him,) He al - ways tries to an - swer and creak,



## THE GRAY DONKEY

The musical score for 'The Old Pump' is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains the vocal melody and the first two measures of the piano accompaniment. The second system contains the continuation of the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'Hee - haw, hee - haw, hee - haw!' That is all my don - key can say. 'Hee - haw, hee - haw, hee - haw!' Some-thing like a pump with a squeak.

*f*

*p*

“Hee - haw, hee - haw, hee - haw!” That is all my don - key can say.

“Hee - haw, hee - haw, hee - haw!” Some-thing like a pump with a squeak.

*mf*





# BOSSY COW

EMILIE POULSSON

*Allegretto*

ELEANOR SMITH

1. Ting! ting! tin - kle ting! Tin - kle ting - a - gain.  
 2. Good old Bos - sy cow! What does Bos - sy bring?

*mf*

Here comes Bos - sy Cow Stroll - ing down the lane.  
 Fresh milk for us all, Tin - kle, tin - kle, ting!

*f*



# THE GIRAFFE

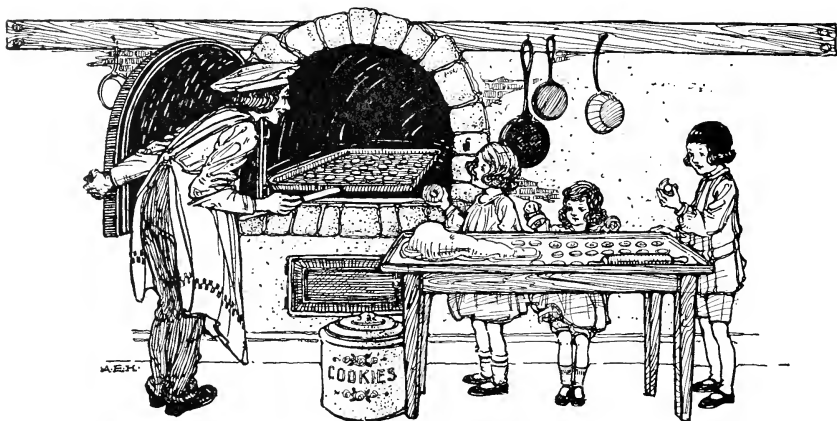
Words and Music by DORA I. BUCKINGHAM

1. O, don't you want to laugh When you see the tall gi-raffe Go . .  
2. He sees all o - ver town, All a-round and up and down, For he

march-ing up the street? . Ha, ha, ha! I al - ways laugh When I  
holds his head quite high. . . Ha, ha, ha! I al - ways laugh When I

see the tall gi-raffe, For I think he looks so queer In a cir-cus pa-rade.  
see the tall gi-raffe, For I think he looks so queer In a cir-cus pa-rade.





## TRADE SONGS

### THE BAKER

S. M. BUSH

Adapted



1. What does the bak - er make, we say, As he rolls a - way from day to day,
2. And now he presses and cuts his cake, . . . Getting it ready so soon to bake;
3. Then into the oven with a push they go, And oft he turns them to and fro,



Roll - ing so stead - i - ly this way and that, Roll - ing his dough so thin and flat?  
 He makes the cook - ies so smooth and round, . . . And one is cut with each little sound.  
 Roll - ing and press - ing he makes them round, When they are done, one for each will be found.





# THE SONG OF IRON

1. Sing a song of i - ron in a mine so deep, Where the might - y  
 2. Works with spade and shov - el bus - y all the day, Nev - er sees the

The musical score for the first system of 'The Song of Iron' is written in G major (one sharp) and common time. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand.

moun-tain guard - ing watch doth keep. Down must go the min - ers in the  
 sun-light, not a sin - gle ray. We should thank the min - er, you will

The second system of the musical score continues the melody and accompaniment. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

ground so damp, Each one with his pick - ax and his ti - ny lamp.  
 all a - gree, For his wea - ry la - bor down where none can see.

The third and final system of the musical score concludes the piece. The vocal melody ends with a final note, and the piano accompaniment provides a simple harmonic ending.

From "Songs of The Child World" No. I. Copyright, 1897, by The John Church Company. Used by permission.



# THE LITTLE SHOEMAKER

1. There's a  
2. He

*accompaniment staccato*

This block contains the first system of the musical score. It features a vocal line in G major (one flat) and 6/8 time, with two verses of lyrics. The piano accompaniment consists of a treble and bass staff with staccato chords and single notes. The first verse is '1. There's a' and the second is '2. He'.

lit - tle wee man in a lit - tle wee house, Lives o - ver the way you  
puts his nee - dle in and out, His thread flies to and

This block contains the second system of the musical score. The vocal line continues with the lyrics 'lit - tle wee man in a lit - tle wee house, Lives o - ver the way you puts his nee - dle in and out, His thread flies to and'. The piano accompaniment continues with staccato chords and single notes.

see, And he sits at the win - dow and sews all day,  
fro, With his ti - ny awl he bores the holes,

This block contains the third system of the musical score. The vocal line continues with the lyrics 'see, And he sits at the win - dow and sews all day, fro, With his ti - ny awl he bores the holes,'. The piano accompaniment continues with staccato chords and single notes.



# THE LITTLE SHOEMAKER

Mak-ing shoes for you and me. A - rap a - tap tap, A -  
Hear the ham - mers bu - sy blow.

The first system of the musical score for 'The Little Shoemaker'. It features a vocal line in G major (one flat) and 2/4 time. The vocal melody starts with a quarter note G, followed by a quarter note A, then a quarter note B, and a quarter note C. This is followed by a quarter rest, then a quarter note D, and a quarter note E. The melody continues with a quarter note F, a quarter note G, and a quarter note A. The lyrics 'Mak-ing shoes for you and me.' are written below the first four notes. The melody then continues with a quarter note B, a quarter note C, and a quarter note D. The lyrics 'A - rap a - tap tap, A -' are written below these notes. The system concludes with a double bar line. The piano accompaniment consists of a right hand playing chords and a left hand playing a simple bass line.

rap a - tap tap, Hear the ham - mer's tit - tat - tee. A -

The second system of the musical score. The vocal melody continues from the first system with a quarter note E, a quarter note F, a quarter note G, and a quarter note A. The lyrics 'rap a - tap tap, Hear the ham - mer's tit - tat - tee. A -' are written below these notes. The melody then continues with a quarter note B, a quarter note C, and a quarter note D. The system concludes with a double bar line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

rap a - tap tap, A - rap a - tap tap, Mak-ing shoes for you and me.

The third system of the musical score. The vocal melody continues with a quarter note E, a quarter note F, a quarter note G, and a quarter note A. The lyrics 'rap a - tap tap, A - rap a - tap tap, Mak-ing shoes for you and me.' are written below these notes. The melody then continues with a quarter note B, a quarter note C, and a quarter note D. The system concludes with a double bar line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.



# THE POSTMAN

ANNA M. PRATT

CLASS

1. Good morn-ing, Mis - ter Post-man, Your bag is full, I see; I'm  
 2. I'm sor - ry, Mis - ter Post-man, The rain is com - ing down; You  
 3. I like to see you com - ing With let - ters ev - 'ry day, I'm

The first system of the musical score for 'The Postman'. It features a vocal line for the 'CLASS' and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for both the right and left hands, with a key signature of one sharp and a time signature of 2/4.

look - ing for a let - ter, Have you an - y - thing for me?  
 must be ver - y tir - ed, From walk - ing round the town.  
 sure that I should miss you If you nev - er came this way.

The second system of the musical score. The vocal line continues with the same melody and lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

POSTMAN

Good morn-ing! here's a let - ter, And here's a pa - per, too; I've  
 Thank you ver - y kind - ly; The walk - ing is not bad, But  
 I can - not al - ways bring you The let - ters you would choose, But

The third system of the musical score, featuring the 'POSTMAN' character. The vocal line is written for a single voice with a treble clef and a key signature of one sharp. The piano accompaniment continues with the same key signature and time signature.



# THE POSTMAN

man - ny for your neigh - bors, But noth - ing more for you.  
 when the days are pleas - ant, The post - men all are glad.  
 I am al - ways hap - py, When I car - ry pleas - ant news.

The image shows a musical score for the song 'The Postman'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, aligned with the notes. The lyrics are: 'man - ny for your neigh - bors, But noth - ing more for you. when the days are pleas - ant, The post - men all are glad. I am al - ways hap - py, When I car - ry pleas - ant news.'





# NURSERY RHYMES

## THIS LITTLE PIG WENT TO MARKET

Nursery Rhyme  
*Juvenily*

GRACE WILBUR CONANT

This lit - tle Pig went to mar - ket: This lit - tle Pig stayed at

The first system of the musical score for 'This Little Pig Went to Market'. It consists of three staves. The top staff is a single treble clef line in G major (one flat) and common time. The middle staff is a single treble clef line in G major. The bottom staff is a grand staff (treble and bass clefs) in G major. The melody is simple and repetitive, with lyrics 'This lit - tle Pig went to mar - ket: This lit - tle Pig stayed at'.

home; This lit - tle Pig had roast-beef; This lit - tle Pig had

The second system of the musical score. It continues the melody from the first system. The lyrics are 'home; This lit - tle Pig had roast-beef; This lit - tle Pig had'. The musical notation follows the same three-staff format as the first system.

none; This lit - tle Pig cried "Wee wee wee!" { I can't find my way home!"  
O moth-er, give me some!"

The third system of the musical score. It concludes the piece. The lyrics are 'none; This lit - tle Pig cried "Wee wee wee!" { I can't find my way home!" O moth-er, give me some!"'. The musical notation follows the same three-staff format, ending with a double bar line.



# LITTLE MISS MUFFET

Nursery Rhyme

*Gracefully*

*f*

Lit - tle Miss Muf - fet, She sat on a tuf - fet,

*f*

Eat - ing of curds and whey; . . There came up a spi - der, And

*sf*

sat down be - side her, And fright-ened Miss Muf - fet a - way! . .

*sf*



# JACK AND JILL

*Allegretto*

*mf*

Jack and Jill Went up the hill, To fetch a pail of wa - ter,

*mf*

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are: "Jack and Jill Went up the hill, To fetch a pail of wa - ter,". The piano part has a dynamic marking of *mf*.

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.

*ten.*

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "Jack fell down, And broke his crown, And Jill came tum - bling af - ter.". The piano part has a dynamic marking of *ten.* (tenuto).

*mf*

Up Jack got, And home did trot, As fast as he could ca - per,

*mf*

This system contains the third line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "Up Jack got, And home did trot, As fast as he could ca - per,". The piano part has a dynamic marking of *mf*.

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.



# JACK AND JILL

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.

*ten.*

This block contains the first musical system. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are 'Went to bed, To mend his head, With vi - ne - gar and brown pa - per.' The piano part includes a 'ten.' (tenuto) marking.

THIRD VERSE

*mf*

Jill came in, And she did grin, To see his pa - per plas - ter.

*mf*

This block contains the second musical system, labeled 'THIRD VERSE'. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are 'Jill came in, And she did grin, To see his pa - per plas - ter.' The piano part includes a 'mf' (mezzo-forte) marking.

Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

*ten.*

This block contains the third musical system. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are 'Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.' The piano part includes a 'ten.' (tenuto) marking.



## SEE-SAW, MARGERY DAW

*Allegretto*  
*mf*

See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,

The musical score for 'See-saw, Margery Daw' is in 6/8 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and single notes. The lyrics are 'See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,'.

*cres. e ritard.*

He shall have but a pen - ny a day, Be - cause he wont work a - ny fast - er.

*cres. e ritard.*

The second system of the musical score continues the melody and accompaniment. It includes the instruction 'cres. e ritard.' (crescendo and ritardando) above the vocal line and below the piano accompaniment. The lyrics are 'He shall have but a pen - ny a day, Be - cause he wont work a - ny fast - er.'.

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott. McLoughlin Brothers, Inc., Publishers.

## LITTLE JUMPING JOAN

Here am I, lit - tle jump - ing Joan, When no - bod - y's with me I'm al - ways a - lone.

The musical score for 'Little Jumping Joan' is in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal melody and a piano accompaniment. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and single notes. The lyrics are 'Here am I, lit - tle jump - ing Joan, When no - bod - y's with me I'm al - ways a - lone.'.

From "Little Songs of Long Ago." The original tune harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.



# THERE WAS A CROOKED MAN

*Allegretto moderato*

*mf*

There was a crook - ed man, and he went a crook - ed mile, He

*mp*

*cres.*

found a crook-ed six-pence up - on a crook-ed stile: He bought a crook-ed cat, which

*cres.*

*f* *fz* *dim.*

caught a crook-ed mouse, And they all lived to- geth - er in a crook-ed lit - tle house.

*f* *fz* *dim.*

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott. McLoughlin Brothers, Inc., Publishers.



# SING A SONG OF SIXPENCE

*Allegretto*

*mf*

Sing a Song of Six - pence, A pock - et full of Rye;

*mf*

Four-and-twen - ty Black-birds Baked in a Pie. When the Pie was o-pened, The

Birds be - gan to sing; Was-n't that a dain - ty dish To set be-fore a King?



# SING A SONG OF SIXPENCE

## SECOND VERSE

*mf*

The King was in the count - ing - house, Count-ing out his mon - ey; The

*ten.*

*mp*

Queen was in the Par - lour, Eat - ing bread and hon - ey; The

*ten.*

maid was in the gar - den, Hang - ing out the clothes; There

*ten.*

*rallentando*

came a lit - tle Dick - y Bird, And popp'd up - on her nose!

*rallentando*



## CURLY LOCKS

Cur - ly Locks, Cur - ly Locks, wilt thou be mine? Thou shalt not wash dish - es, nor

The first system of music for 'Curly Locks' is in G major (one sharp) and 6/8 time. It consists of a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The melody begins with a quarter note G, followed by eighth notes A, B, C, D, E, and F. The piano accompaniment features a steady eighth-note bass line.

feed the swine; But sit on a cush - ion and sew up a seam, And

The second system continues the melody and accompaniment. The melody includes a half note G and a quarter note A. The piano accompaniment continues with eighth notes.

*poco rit.*  
eat fine straw-ber - ries, sug - ar and cream. Cur - ly Locks, Cur - ly Locks,

The third system includes a tempo marking '*poco rit.*' above the melody. The melody features a half note G and a quarter note A. The piano accompaniment continues with eighth notes.

wilt thou be mine? Thou shalt not wash dish - es, nor feed the swine.

The fourth system concludes the piece. The melody ends with a half note G. The piano accompaniment ends with a final chord.

From " Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener, Co., Ltd., London, Publishers.

## THE NORTH WIND DOES BLOW

The North Wind does blow And we shall have snow; And

The first system of music for 'The North Wind Does Blow' is in G major (one sharp) and 6/8 time. It consists of a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The melody begins with a quarter note G, followed by eighth notes A, B, C, D, E, and F. The piano accompaniment features a steady eighth-note bass line.

From " Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener, Co., Ltd., London, Publishers.



# THE NORTH WIND DOES BLOW

what will the Rob - in do then, poor thing? He'll sit in the barn To

keep him - self warm, And hide his head un - der his wing, poor thing!

This musical score is for the song 'The North Wind Does Blow'. It is written in G major (one sharp) and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: 'what will the Rob - in do then, poor thing? He'll sit in the barn To keep him - self warm, And hide his head un - der his wing, poor thing!'. The music features a simple, folk-like melody with a steady accompaniment.

# LITTLE POLLY FLINDERS

Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her

pret ty lit - tle toes. . . Her Moth - er came and caught her And

smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .

This musical score is for the song 'Little Polly Flinders'. It is written in G major (one sharp) and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: 'Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her pret ty lit - tle toes. . . Her Moth - er came and caught her And smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .'. The music features a simple, folk-like melody with a steady accompaniment.



# DAFFY DOWN DILLY

LILLIAN HUNTER

Daf - fy Down Dil - ly has come up to town In a yel - low pet - ti - coat

The first system of the musical score for 'Daffy Down Dilly' is written in 6/8 time with a key signature of one flat (B-flat). It consists of three staves: a vocal melody line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics 'Daf - fy Down Dil - ly has come up to town In a yel - low pet - ti - coat' are written below the vocal staff.

and a green gown; Daf - fy Down Dil - ly has come up to town

The second system of the musical score continues the melody and accompaniment. The lyrics 'and a green gown; Daf - fy Down Dil - ly has come up to town' are written below the vocal staff.

In a yel - low pet - ti - coat and a green gown.

The third system of the musical score concludes the piece. The lyrics 'In a yel - low pet - ti - coat and a green gown.' are written below the vocal staff. The system ends with a double bar line.

Used by permission.



# BAA, BAA, BLACK SHEEP

Baa, Baa, black sheep, have you an - y wool? Yes, Sir, Yes, Sir,

The first system of the musical score for 'Baa, Baa, Black Sheep'. It features a vocal melody in the treble clef, piano accompaniment in the right hand of the grand staff, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Baa, Baa, black sheep, have you an - y wool? Yes, Sir, Yes, Sir,'.

three bags full; One for the mas - ter, and one for the dame,

The second system of the musical score. The vocal melody continues with the lyrics: 'three bags full; One for the mas - ter, and one for the dame,'. The piano accompaniment and bass line provide harmonic support.

And one for the lit - tle boy that lives in the lane.

The third system of the musical score, concluding the piece. The vocal melody ends with the lyrics: 'And one for the lit - tle boy that lives in the lane.' The piano accompaniment and bass line also conclude.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

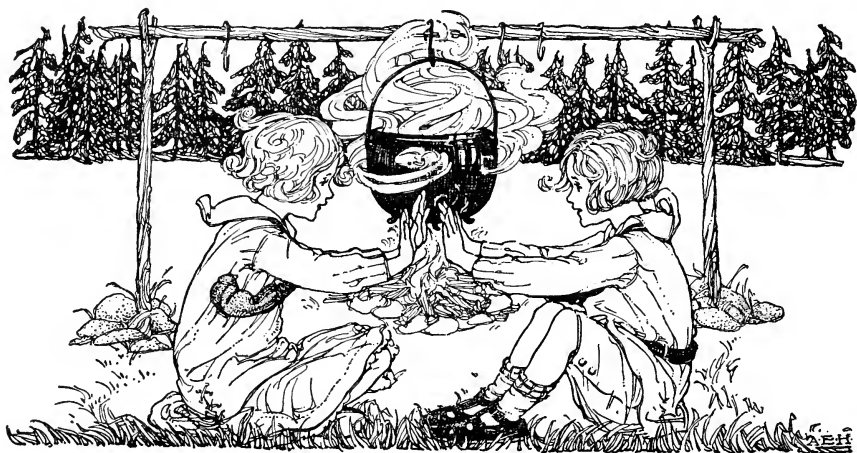


## BEAN PORRIDGE HOT

Bean por-ridge hot, Bean por-ridge cold, Bean por-ridge in the pot nine days old;

Some like it hot, Some like it cold, Some like it in the pot nine days old.

From "Mother Goose Songs for Little Ones" by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.





# HUMPTY DUMPTY

Hump - ty Dump - ty sat on a wall, Hump-ty Dump-ty had a great fall;

All the kings' hors-es and all the kings' men, Couldn't put Hump-ty back a - gain.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.





# LAZY SHEEP, PRAY TELL ME WHY ?

1. La - zy sheep, pray tell me why In the pleas - ant field you  
 2. "Nay, my lit - tle mas - ter, nay, Do not serve me so, I

*poco rit.*  
 lie, Eat - ing grass and dais - ies white From the morn - ing till the  
 pray; Don't you see the wool that grows On my back to make your

night? Ev - 'ry - thing can some-thing do, But what kind of use are you?  
 clothes? Cold, ah, ver - y cold you'd be If you had not wool from me."

From "Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.





# THE LITTLE MOUSE'S DREAM

*Moderately*

*f*

There was a lit - tle mouse who had a lit - tle dream All a -

bout a lit - tle house made of cheese and cream ; But a great big cat, who was

hun - gry and lean, Ate the mouse, and the house, and the cheese, and the cream.

*rit.*

*a tempo*



# WHEN THE MAN IN THE MOON GOES FISHING

Author unknown

JULIA A. HIDDEN

When the man in the moon goes fish - ing, . . With long lines and hooks, .

The first system of the musical score is in 6/8 time with a key signature of one flat (B-flat). It features a vocal melody line and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The lyrics are written below the vocal line.

His lit - tle boat is emp - ty, . . This is how it looks.

The second system continues the melody and accompaniment. The piano part includes some chords and rests in the right hand, and a steady bass line in the left hand.

When he's fished a night or two, And packed his load down flat,

The third system concludes the piece. The piano accompaniment features a more active right hand with eighth-note patterns.

From "The Garden Game and Other Songs," by Julia A. Hidden. Copyright, 1908, by Milton Bradley Company, Springfield, Mass.



# WHEN THE MAN IN THE MOON GOES FISHING

His lit - tle boat is e - ven full, And then it looks like that. And when

he has been out for weeks . And has not made a miss, . The

lit - tle boat is piled up high And then it looks like this.



# TWINKLE, TWINKLE, LITTLE STAR

*Allegretto moderato*

*p*

1. Twin - kle, twin - kle, lit - tle star, How I won - der what you
2. When the blaz - ing sun is gone, When he noth - ing shines up -
3. Then the trav - 'ler in the dark Thanks you for your ti - ny
4. In the dark blue sky you keep, Of - ten through my cur - tains
5. As your bright and ti - ny spark Lights the trave - ler in the

*p*

*poco rit.*

are! Up a - bove the world so high, Like a dia - mond in the sky.  
 on, Then you show your lit - tle light, Twin - kle, twin - kle all the night.  
 spark: How could he see where to go, If you did not twin - kle so?  
 peep, For you nev - er shut your eye, Till the sun is in the sky.  
 dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

From "Mother Goose's Nursery Rhymes and Nursery Songs," Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.



MY COUNTRY, 'TIS OF THEE

H. CAREY

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
2. My na - tive coun - try, thee, Land of the no - ble free,  
3. Let mu - sic swell the breeze, And ring from all the trees,  
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that  
To Thee we sing; Long may our land be bright, With free - dom's

pil - grim's pride, From ev - 'ry moun - tain side, Let free - dom ring.  
 tem - pled hills, My heart with rap - ture thrills, Like that a - bove.  
 breathe par - take, Let rocks their si - lence break, The sound pro - long.  
 ho - ly light, Pro - tect us by Thy might, Great God, our King.





## FLAG OF OUR COUNTRY

(For Washington's Birthday; or to follow the Salute to the Flag)

G. W. C.

GRACE WILBUR CONANT

*With strong rhythm but not too fast*

Stars in a blue sky, red stripes and white, Flag of our coun - try,

*Con pedale*

free - dom and light, — Yes, we will serve thee, each do his part,

Flag of our coun - try, we give thee our heart!

*marcato e poco rit.*



# SOLDIER BOY

Words and Music by DORA I. BUCKINGHAM

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a treble clef and a key signature of one flat.

Vocal and piano accompaniment for the first line of the song. The vocal line is in a soprano or alto register, with lyrics "Sol - dier boy, sol - dier boy, keep in". The piano accompaniment continues with a similar harmonic pattern, marked *marcato*. The key signature remains one flat.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with lyrics "line, Keep in time to the mu - sic fine, With the col - ors that wave, our". The piano accompaniment provides a steady accompaniment. The key signature remains one flat.

Vocal and piano accompaniment for the third line of the song. The vocal line concludes with lyrics "coun - try to save; O we greet you, our brave sol - dier boy!". The piano accompaniment ends with a final chord. The key signature remains one flat.



# SPECIAL DAYS

## THANKSGIVING WORRIES

N. C. SCHNEIDER

*Tempo di Marcia*

1. One night in chill No - vem - ber, When the snow be - gan to fall, . I  
2. Just then I heard the pump - kins, 'To each oth - er they did call, . "Are

The first system of musical notation for the song. It features a vocal melody line in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. Below the melody are two piano accompaniment staves in bass and treble clefs, also in 6/8 time. The lyrics are written below the vocal line, with two verses of text.

heard the tur - key gob - bler To his chil - dren soft - ly call.—"Now  
you not ver - y sor - ry, That the time of year is Fall?—Thanks-

The second system of musical notation, continuing the vocal melody and piano accompaniment from the first system. The lyrics continue across the two verses.

dears, you must be care - ful, For 'tis just the time of year, That  
giv - ing day is near - ing, Then the pump - kins all must die, They

The third system of musical notation, concluding the song. It continues the vocal melody and piano accompaniment. The lyrics conclude with the words "dears, you must be care - ful, For 'tis just the time of year, That giv - ing day is near - ing, Then the pump - kins all must die, They".



## THANKSGIVING WORRIES

tur - key meat is want - ed, For Thanks - giv - ing day is near."  
 too must aid the Feast of Feasts, With good old pump - kin pie. .

The musical score for 'Thanksgiving Worries' is written in B-flat major (two flats) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody is simple and folk-like, with a slight upward inflection at the end of the first line. The piano accompaniment consists of chords and single notes, providing a steady harmonic background.

## CHRISTMAS HYMN

RUTH A. WATSON, '03

Brocklesbury. CLARIBAL

1. Christ-mas joy is all a - bout us, 'Thank - ful ev - 'ry child must be,  
 2. Fa - ther of the lit - tle chil - dren, Grate - ful hearts we bring to 'Thee;—

For this day of lov - ing kind-ness, Christ-mas gifts and Christ-mas tree.  
 On this day of Christ-mas glad-ness, Guard Thy chil - dren ten - der - ly.

The musical score for 'Christmas Hymn' is written in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody is simple and folk-like, with a slight upward inflection at the end of the first line. The piano accompaniment consists of chords and single notes, providing a steady harmonic background.

From "Ring Songs and Games," by graduates of The Lucy Wheelock Training School. Compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.



# SANTA'S VISIT

N. C. SCHNEIDER

*Lively*

1. A - way up in the North-Land, Lives San - ta Claus we know, He  
2. He on - ly comes to the good child, To the one who'll say "I'll try," And

*poco ril.*  
is so fat and jol - ly, And we all love him so, . Just  
not to him who says, "I can't," And then runs off to cry, . Soon

*a tempo*  
now he's ver - y bu - sy, With toys for girls and boys, He  
will old San - ta come, With his rein - deer and his sleigh, Now



## SANTA'S VISIT

*Slower*

works all day and night they say, To give us Christ - mas joys.  
do your best and leave the rest, Un - til on Christ - mas day.

The musical score for 'Santa's Visit' is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Slower'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and gentle, with a final measure ending in a double bar line.

## CHRISTMAS EVE

Words and Music by DORA I. BUCKINGHAM

1. Now this is the Christ - mas eve, San - ta's com - ing, I be - lieve;  
2. He will be here just on time; Now I hear his sleigh bells chime;

The musical score for 'Christmas Eve' is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The melody is simple and gentle, with a final measure ending in a double bar line.

Lit - tle rein - deer on their way — I wish you Mer - ry Christ - mas!  
He has come to us at last — I wish you Mer - ry Christ - mas!

The musical score for 'Christmas Eve' (continued) is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The melody is simple and gentle, with a final measure ending in a double bar line.



# SANTA CLAUS SO JOLLY

*Joyfully*

1. O San - ta Claus so jol - ly Loves the  
2. He cares not for the weath er, Cold or

*mf*

girls and boys, . . . . He comes this way, With his  
rain or snow, . . . . He creeps thro' the house, He's as

bright red sleigh, Packed to the brim full of toys. . . .  
still as a mouse, Then a - way his rein - deer go. . . .

*cresc.* *f*



# SANTA CLAUS SO JOLLY

## CHORUS

Some - thing for you, some - thing for me,

*mf*

In our stock-ings or on the tree, And he drives a - way with a

*cresc.*

cheer - y call, "Mer - ry Christ-mas to all, mer - ry Christ-mas to all."

*f*

*ril.*



# THE CHRISTMAS TREE

G. W. C.

GRACE WILBUR CONANT

1. Deep in the woods, the green sweet woods, A straight lit - tle, strong lit - tle  
 2. All in the sun - light, all in the star - light, Blown by the winds so  
 3. Now in our room, our own dear room, The straight lit - tle, strong lit - tle

tree Stood sturdy and gay, and grew ev - 'ry day; 'Twas  
 free; In its thick green boughs the birds built their house: 'Twas  
 tree, Grown shining and tall, bears fruit for us all, This

*marcato* grow - ing for you and for me, Yes, grow - ing for you and for me.  
 grow - ing for you and for me, Yes, grow - ing for you and for me.  
 Christ - mas for you and for me, This Christ - mas for you and for me.





## THE LITTLE NEW YEAR

Abridged  
*Allegro*

HARRIET S. JENKS

1. Oh, I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,  
 2. . . . Blessings I bring for each and all, Big folks and lit - tle folks, short and tall,  
 3. For I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,

Shak - ing my bells with a mer - ry din, So o - pen your doors and let me in!  
 Each one from me a treas - ure may win, So o - pen your doors and let me in!  
 Shak - ing my bells with a mer - ry din, So o - pen your doors and let me in!

From "Songs and Games for Little Ones." By permission Oliver Ditson Company. Words used by permission of Youth's Companion.



# LINCOLN

LYDIA AVERY COONLEY  
*With spirit*

FRANK H. ATKINSON, JR.

1. It is of Lin - coln that we sing On this day set a - part, For  
2. We'll learn the les - son of his life, And ev - er try to be As

thoughts, and words, and deeds that bind His mem - 'ry to the heart.  
strong, as gen - tle, and as kind, As good and true as he.

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company Chicago, Ill.





# ST. VALENTINE'S DAY

*Briskly*

*f*

St. Val - en - tine's Day is a day of fun, From the

*f*

close of school to the set - ting of the sun; Should your door-bell ring, you will

*rit.*

*a tempo*

know I'm nigh, But you can - not see or catch me e - ven if you try.

*rit.*

*a tempo*



# WASHINGTON SONG

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. O Wash - ing - ton! O Wash - ing - ton! Thy name is ev - er dear; To  
 2. And we will try to learn thy ways, To do what thou did'st do; In  
 3. O Wash - ing - ton! O Wash - ing - ton! Our tho'ts to thee are sent; Our

sing of thee, to tell of thee, We all are gath - ered here.  
 work and play on ev - 'ry day, To be as good and true.  
 love shall be our gift to thee, Thou dear, first pres - i - dent.

From "Songs in Season" by Marian L. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago.





# SLEEPY SONGS

## DOLL'S CRADLE SONG

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. Lay your head up - on my arm, Shut your eyes, my dear; I will guard you  
2. Now for - get a - bout your play, Dreams are wait-ing near; Do not let them

The first system of music features a vocal melody in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody consists of eighth and quarter notes. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and single notes.

from all harm While you're sleeping here. Stop your dance-ing, yel - low curl,  
go a - way—Dream, my dol - ly dear. Stop your dance-ing, yel - low curl,

The second system continues the vocal melody and piano accompaniment. The piano part includes chords and single notes in the bass line.

sleep, my lit - tle dol - ly girl; Lul - la - by, lul - la - by, lul - la - by.  
sleep, my lit - tle dol - ly girl; Lul - la - by, lul - la - by, lul - la - by.

The third system concludes the song with a final vocal line and piano accompaniment. The piano part features chords and single notes, ending with a double bar line.



# THE BIRD'S LULLABY

ARTHUR HENRY

ALYS E. BENTLEY



*pp*

“Peep! peep! Peep!” says the lit - tle bird;

*pp*

“Sleep, sleep,” Mur - murs the bush. “Hush,

hush,” Whis - pers the for - est breeze. “Rest in your

down - y nest. Peep — sleep — hush.”

From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, New York.



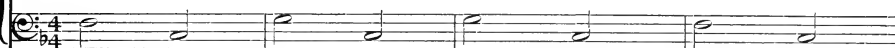
# A CRADLE SONG

Words anonymous

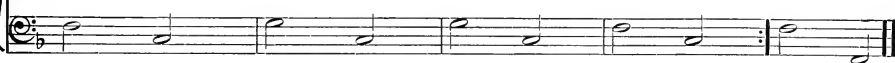
Music by F. H. CLIFFORD, '01



1. There the drow - sy pop - pies grow,      There the south winds ev - er blow.
2. On - ly sweet - est songs are heard,      Nev - er cross or self - ish word.
3. Come with me, my lit - tle one,      Good-night to the set - ting sun.



There is nei - ther frost nor snow,      In Bye - low land.  
 Ev - 'ry heart by love is stirred,      In Bye - low land.  
 All the hap - py day is done,      Now Bye - low ( Omit . . . ) land.



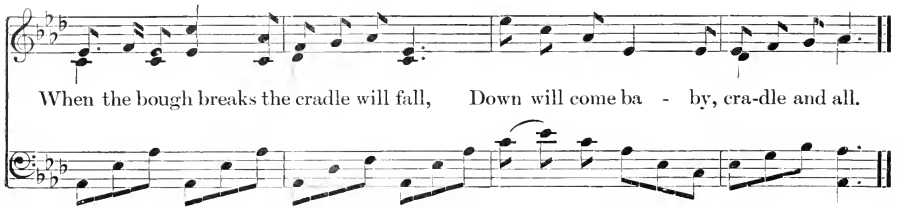
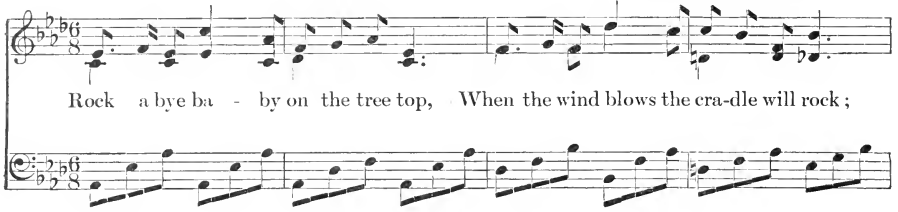
From "Ring Songs and Games" by Graduates of The Lucy Wheelock Training School. Compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Co., Springfield, Mass.





# ROCK A BYE BABY

Music by ANNIE B. WINCHESTER



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# BYE BABY BUNTING

Bye Ba - by Bunt - ing, Dad - dy's gone a -

hunt - ing to get a lit - tle rab - bit skin to

wrap the Ba - by Bunt - ing in. . . wrap the Ba - by Bunt - ing in.



# THE LAND OF NOD

N. C. SCHNEIDER

*Andante*

*p*

1. The sand - man gray steals on his way, Sprink - ling the sand as he  
 2. The sand - man sings and sprink - les sand, On the chil - dren of Sleep - y -

*rit.*

goes, . . He sprink - les the sand in the eyes so bright, Un - til the eye - lids  
 Town, . He sings of the won - ders of Land of Nod, As the sand falls soft - ly

*rit.*

*softer*

close, . Then off to Dreamland you will go In a ship with sails so white, And  
 down, . Then as your eyes be - gin to close And your head drops slowly down, You



# THE LAND OF NOD

*a little slower* *dim. e rit.* *pp*

there you will tar - ry in the Land of Nod, Un - til the morn - ing light.  
 know you have reach'd The Land of Nod, And left sweet Sleep - y - Town.

*rit.* *pp*

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with the instruction 'a little slower' and ends with 'dim. e rit.' and 'pp'. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff starts with a treble clef and a key signature of one sharp, and includes the instruction 'rit.' and 'pp'. The left-hand staff starts with a bass clef and a key signature of one sharp. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some chords in the piano part.





# MISCELLANEOUS

## THE MERRY LITTLE MEN

EMILIE POULISSON

CORNELIA C. ROESKE

Oh! where are the mer-ry,

mer-ry Lit-tle Men To join us in our play? And where are the bus-y,

bus-y Lit-tle Men To help us work to-day? Up-on each hand a

lit-tle band For work or play is read-y. The first to come Is

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four systems, each corresponding to a line of lyrics. The piano accompaniment consists of chords and moving lines in both hands, while the voice part is a single melodic line.

From "Finger Plays," by Emilie Poulsson. Copyright, 1893, by Lothrop, Lee and Shepard Co., Boston, Mass.



# THE MERRY LITTLE MEN

Mas - ter Thumb; Then Point - er, strong and stead - y; Then tall Man high; And

The first system of the musical score for 'The Merry Little Men'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'Mas - ter Thumb; Then Point - er, strong and stead - y; Then tall Man high; And'.

just close by The Fee - ble Man doth lin - ger; And last of all, So

The second system of the musical score. The vocal melody continues with the lyrics: 'just close by The Fee - ble Man doth lin - ger; And last of all, So'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

fair and small, The ba - by—Lit - tle Fin - ger. Yes! here are the mer - ry,

The third system of the musical score. The vocal melody includes the lyrics: 'fair and small, The ba - by—Lit - tle Fin - ger. Yes! here are the mer - ry,'. The piano accompaniment continues with a steady rhythm.

mer - ry Lit - tle Men To join us in our play; And

The fourth system of the musical score. The vocal melody concludes with the lyrics: 'mer - ry Lit - tle Men To join us in our play; And'. The piano accompaniment ends with a final chord.



# THE MERRY LITTLE MEN

here are the bus - y, bus - y Lit - tle Men To help us work to - day.

This musical score is for a song titled "The Merry Little Men". It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "here are the bus - y, bus - y Lit - tle Men To help us work to - day." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

# THE CLOCK

ROSE CRAIGHILL  
*Not too fast*

ALYS E. BENTLEY

"Don't stop," says the clock, "Don't hur - ry,

*Clock striking* *L.H.  $pp$  staccato*

This musical score is for a song titled "The Clock". It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics "Don't stop," says the clock, "Don't hur - ry,". The piano accompaniment includes a section labeled "Clock striking" and another section labeled "L.H.  $pp$  staccato".

tick tock, Don't stop, don't hur - ry, tick tock, tick tock,

This musical score continues the song "The Clock". It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics "tick tock, Don't stop, don't hur - ry, tick tock, tick tock,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

tick tock, tick tock, tick tock."

*Clock striking*

This musical score continues the song "The Clock". It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics "tick tock, tick tock, tick tock." The piano accompaniment includes a section labeled "Clock striking".



# MY MOTHER

MARY STANHOPE

GRACE WILBUR CONANT

*Allegretto*

When at morn I first a - wake, My moth - er's face I see,

*acc. leggiero*

*Ped. simile*

Smil - ing and all a - light with love, And bend - ing o - ver me.

When the bed-time shad - ows fall, I'm al - ways sure of this,

*poco rit.*

Just as I'm drift - ing off to dreams, I feel my moth - er's kiss.

*poco rit.*

Words from "The New First Reader, Educational Music Course," used by permission of Ginn and Company, Publishers.  
 From "Songs for Little People," by Frances Weld Danielson and Grace Wilbur Conant. Copyright, 1905, by The Congregational Sunday-School and Publishing Society.



# FRIENDS

ABBIE FARWELL BROWN

Adapted from MYLES B. FOSTER

1. How good to lie a lit - tle while And look up thro' the tree! The  
 2. The wind comes steal-ing o'er the grass, To whis - per pret - ty things, And

*Ped. Ped. Ped. simile*

sky is like a kind, big smile Bent sweet-ly o - ver me. The  
 though I can - not see him pass, I feel his care - ful wings. So

sun - shine flick - ers through the lace Of leaves a - bove my head, And  
 man - y gen - tle friends are here, Whom one can searce - ly see, A

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From "Songs for Little People," by Frances Weld Danielson and Grace Wilbur Conant. Copyright, 1915, by The Congregational Sunday-School and Publishing Society.



# FRIENDS

kiss - es me up - on the face, As moth-er kiss - es me in bed.  
 child should nev - er feel a fear, Wher - ev - er he may chance to be.







## TIME TO RISE

E. SMITH ATHERTON

*Lively*

*p*

A bird - ie with a yel - low bill

Hopped up - on the win-dow sill, Cocked his shin - ing eye and

said: "Ain't you 'shamed, you sleep - y, sleep - y head!"

*poco rit.*

*p*



# THE CUCKOO CLOCK

*Moderato*  
*mf*

Words and Music by GERTRUDE KAERCHER, '05

I have a cunning cuck - oo clock, That sings all day and

says tick tock; It has a point - ed roof like this, And

un - der it a bird - ie lives. It's ti - ny door is closed all day,

So the lit - tle bird can't fly a - way; But when the clock strikes

one and two, The bird comes out and says Cuck - oo! Cuck - oo!



# UP IN A SWING

E. SMITH ATHERTON

*p*

1. How do you like to go up in a swing, up in the air so  
 2. Up in the air . and o - ver the wall, till I can see so  
 3. Till I look down on the gar - den green, down on the roof so

blue? . . . Oh I do think it the pleas - ant - est thing  
 wide, . . . Riv - ers and trees and cat - tle and all  
 brown, . . . Up in the air I go fly - ing a - gain,

ev - er a child can do, Oh! ev - er a child can do! . .  
 o - ver the coun - try side, Oh! o - ver the coun - try - side! . .  
 up in the air and down, Oh! up in the air and down! .

From "Four Song Buds, plucked from A Child's Garden of Verses," accompaniment by E. Smith Atherton. Copyright, 1917, by Carl Fischer, New York. International copyright secured. Used by permission.



# WISHES

Words and Music by HARVEY WORTHINGTON LOOMIS  
*mp*

*Allegretto*

The first system of the musical score for 'Wishes' is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The lyrics 'I wish I were a duck; I'd' are written below the vocal line.

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'float and float and float, And then I'd be so hap - py, For I'd' are written below the vocal line. The tempo marking *legato* is present.

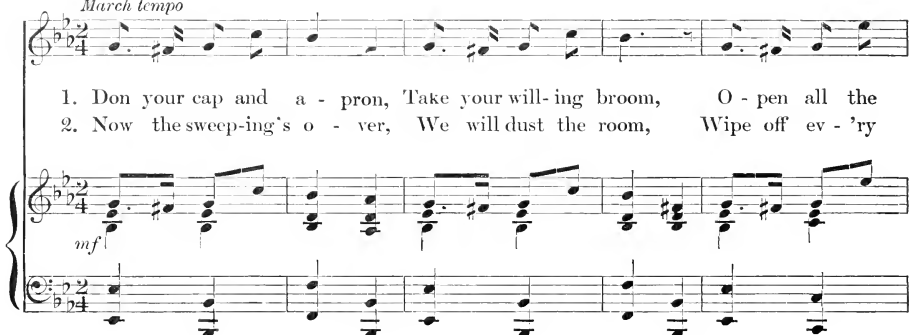
The third system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'know I was a boat. I'd like to be an ea - gle, And fly a-round up' are written below the vocal line. The tempo marking *eguale* is present.

The fourth system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'high, For then I'd be an aer - o - plane A - sail - ing in the sky.' are written below the vocal line. The tempo marking *sempre legato* is present.



# SWEEPING AND DUSTING


*March tempo*



1. Don your cap and a - pron, Take your will-ing broom, O - pen all the  
2. Now the sweep-ing's o - ver, We will dust the room, Wipe off ev - 'ry



win - dows, In the dust - y room; Move the chairs and ta - bles,  
dust - speck, Brought forth by the broom; Put the chairs and ta - bles,



Cov - er all the books, Sweep in all the cor - ners, Dust in all the nooks.  
Each in prop - er place, Till the room is smil - ing, With its wont - ed grace.



# SWEETING AND DUSTING

*With a big motion*





# TIRED SHOES

RACHEL BARTON BUTLER  
*Very seriously*

JESSIE L. GAYNOR

I know my shoes are tired at night, As tired as they can be; For I am ver - y

*mf*

*poco rit.*

tired And they go ev - 'ry-where with me. Then moth-er puts them on the floor, And

*tempo*

when she trims the light, I reach out quick and take them in My bed with me each night.

*dim.*

*rit.*

From "Songs and Shadow Pictures for The Child World." Copyright, 1898, by The John Church Company. Used by permission.







## THE SEE-SAW

Text and Music by  
HARVEY WORTHINGTON LOOMIS

*With quiet motion*

*p* Up, . down, up, . down, This is the way to go;  
Rise, . sink, rise, . sink, Ea - sy to learn the knack; —

*p legato* observe the ties

*Use the pedal with skill* Ped. \* Ped. \*

*p* Up, . down, up, . First we go high, then . low. .  
Once . more, now, . Up in the air, . then . back. .

*mp* *slower gradually* *p*

*p* *legato* *pppp*

*expressively* *pp*

*slower gradually* *diminish*

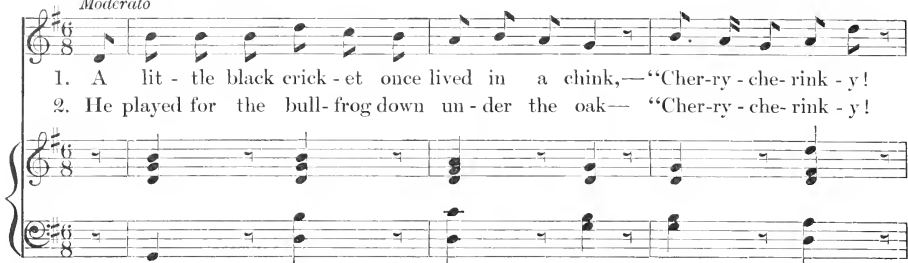
Ped. \* Ped. \* Ped. \* Ped. *pppp* \*



# THE CHORISTER

CLARA BUSHNELL CASTLE  
*Moderato*

MARY S. CONRADE



1. A lit - tle black erick - et once lived in a chink,—“Cher-ry - che - rink - y!  
2. He played for the bull - frog down un - der the oak— “Cher-ry - che - rink - y!

Cher - ry - che - rink! “Who did noth - ing all night but fid - dle and think,  
Cher - ry - che - roak! “Who said, “We’re re - mark - a - bly mu - sic - al folk.”

“Cher - ry - che - rink - y! Che - ree!” He played for the tree - toad her  
“Cher - ry - che - rink - y! Che - ree!” They did it to - geth - er be

song to be - gin,— “Cher - ry - che - rink - y! Cher - ry - che - rin!” He  
neath the same tree,— “Cher - ry - che - rink - y! Cher - ry - che - ree!” And



## THE CHORISTER

worshipped the curves of her lit - tle green chin. "Cher - ry - che - rink - y! Che - ree! "  
 this is the way that it sounded to me,—"Cher-rink - y! Che-roak - y! Chee!"

## SHADOWS

Words and Music by HARVEY WORTHINGTON LOOMIS

*Allegretto misterioso*

1. Shad - ows from the fire - light in the cor - ner by the clos - et door,  
 2. Eve - nings when I see them they are dwarf - men or they're gi - ants tall;

Leap up, . to the ceil - ing, . and then squat down on the floor.  
 Morn - ings, . when the sun shines, they are nev - er there at all. .

From "Toy Tunes." Verses and music by Harvey Worthington Loomis. Copyright, 1911, by Carl Fischer, N. Y. International copyright secured. Used by permission.



# POP-CORN MAN

ALICE ALLEN

*Allegro lightly*



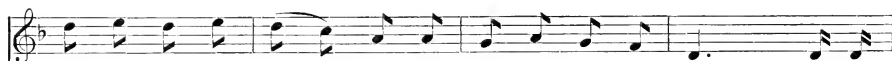
1. There is a lit - tle Pop - corn man lives some - where in our grate, 'Till  
2. But when the fire is dy - ing out its light up - on the wall, The

*Sva*.....



some - one sets the fire a - light he al - ways has to wait; But  
pip, pip, pop of the pop-corn man can scarce be heard at all. Throw

*Sva*.....



when the fire be - gins to burn then he be - gins to pop, With a  
on a piece of pine - wood then he'll come back to pop, With a

*Sva*.....



From "Nature Lyrics for Children," by N. C. Schneider. Used by permission of The Willis Music Company, Cincinnati, Ohio.



# POP-CORN MAN

*Poco andante*

Pip, pip, pop and a Pip, pip, pop, a bush-el of corn pops he. .

*Ser...*

# THE WINDMILL

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. The wind - mill holds its arms so high, I real - ly think it wants to fly; But  
 2. Deep down there is a well, I'm told, Where wa-ter's ver - y clear and cold, Turn,

it can on - ly turn a - round And draw the wa - ter from the ground.  
 wind - mill, turn, and pump it up, And pour it in my lit - tle cup.

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago.



# IN A HICKORY NUT

J. W. RILEY

G. H. FEDERLEIN

A wee lit - tle worm in a hick - o - ry nut Sang

The first system of the song features a vocal melody in G major, 2/4 time. The lyrics are "A wee lit - tle worm in a hick - o - ry nut Sang". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

hap - py as he could be, Oh, I live in the heart of the

The second system continues the melody. The lyrics are "hap - py as he could be, Oh, I live in the heart of the". The piano accompaniment continues with the same pattern.

whole round world And it all be - longs to me.

The third system concludes the song. The lyrics are "whole round world And it all be - longs to me.". The piano accompaniment ends with a final chord.



# WISHING

Melody by  
ALYS E. BENTLEY  
*mp Fast*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

*mp Fast*

I wish I could fly like a bird, . . . I wish I could

*mf*

swim like a fish; . . . I wish I could go like a

*mp ritard.*

duck, "quack, quack," I wish I could have all I wish. . .

*mp ritard.* *p* *Ped.* \*

From "Play Songs." Copyright, 1912, by The A. S. Barnes Company.





# THE ORPHAN

*With gentle movement*

Text and Music by HARVEY WORTHINGTON LOOMIS

*mf* *mp* *p*

Meeow, meeow. meeow, meeow. My kit - ty left her mam-ma As

soon as she could creep; So now, when comes her bed - time, She must

*mp*

sing her - self to sleep. Prrr, . . . prrr. . . . .

*pp* *ritard.*

*p* *pp* *ritard.*





## DADDY LONG LEGS

Words and Music by DORA I. BUCKINGHAM

1. Did you know that dad - dy - long-legs, Walk - ing on a Sum - mer day,  
 2. But the fun - ny lit - tle snail, Walk - ing on a Sum - mer day,

Goes much fast - er, dear, than we do? For he walks that way.  
 Goes much slow - er, dear, than we do, For he walks that way.



# A TALE OF A TAIL

Words and Music by HARVEY WORTHINGTON LOOMIS

*Allegro vivace*

*mf*

*mp*

Oh I should nev - er sup - pose . . The

pup - py could catch his tail, should you? Be - cause, wher - ev - er he goes . . His

feath - er - y tail, it fol - lows too . . . . .

From "Toy Tunes," by Harvey Worthington Loomis. Copyright, 1911, by Carl Fischer, N. Y. International copyright secured. Used by permission.



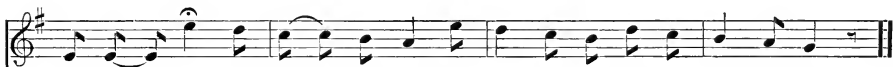


## MANGO PEPPER

Words and Music by DORA I. BUCKINGHAM



1. Man - go Pep-per swam out to sea; A ver - y queer lit - tle boy was he; He
2. Man - go Pep-per swam out a mile, Then he came home with a hap - py smile; He



said, "It is true that I . may sink, But I must know if a fish can wink."  
 said, "I . know, but please don't think That I shall tell if a fish can wink."





# MY DOLLIE

*Rather slow and smoothly*

*mf*

My Dol - lie! My Dol - lie! I love my pre-cious dol - lie! My

*mf*

Dol - lie! My Dol - lie! None can com-pare with my dol - lie!

From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts. By permission White-Smith Music Co., Boston, Mass.





# THIS IS THE MOTHER

FROEBEL

E. S.

*Sostenuto*

This is the moth - er so kind and dear, This is the fa - ther so

full of cheer; This is the broth - er strong and tall.

This is the sis - ter who plays with her doll, And this is the ba - by the

pet of all; Be - hold the good fam - i - ly, great and small.



# RHYTHMS

## LET'S RUN A LITTLE WAY

*Allegro. (Lightly.) Sempre staccato*

ELIZABETH ROSE FOGG

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system ends with a 'FINE' marking. The third system begins with a mezzo-forte (*mf*) dynamic. The fourth system ends with a fortissimo (*ff*) dynamic and the instruction 'D.C. al Fine'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, all marked as staccato. The piano part provides harmonic support with chords and single notes.

When children are happy they often say, "Now let's run." And this light, happy running step is full of hope.



# THE HAPPIEST SKIP

ELIZABETH ROSE FOGG

*Allegro*

*f*

*ff*

This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.





## ROUND AND ROUND WE GO

ELIZABETH ROSE FOGG

*Presto.*

*f*

Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

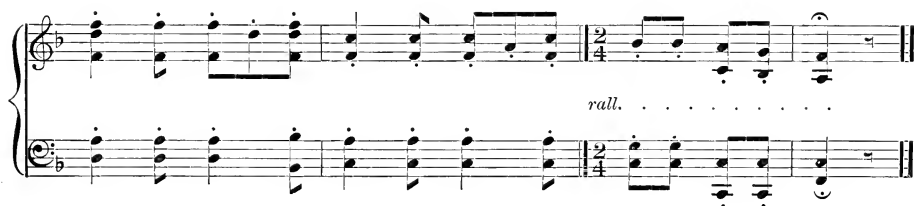
From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.



# THE GALLOPING HORSES

ELIZABETH ROSE FOGG

*Allegro. Sempre staccato*



Children often express vigorous, energetic moods through the common types for such representation. In the child's world, the usual pattern is the galloping horse. When a little child plays "horse," he wants to go — to go like "mad."



# THE TRAIN'S GOING BY

ELIZABETH ROSE FOGG

Staccato. *Slowly* *Moderato* *Allegretto* *Allegro*

*sf* *f* *ff* *f* *mf* *mp*

*Presto* *Allegro*

*pp* *\* mf* *f*

*Allegretto* *Moderato*

*f* *Rit* - - *ar* - - *dan* - *do* *fff*

\* Play repeat presto and pianissimo.

Children play train to go, — and go, — and go, — as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

# THE ELEPHANTS GO DOWN THE STREET

ELIZABETH ROSE FOGG

*Moderato. Very heavily*

*f* *f*

The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humorous character of this.

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# THE ROCKING HORSE

ELIZABETH ROSE FOGG



Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

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# SINGING GAMES

## LOOBY LOO

English

1. Here we dance loo - by loo, Here we dance loo - by light,

Here we dance loo - by loo, All on a Sat - ur - day night.

2. Put your right hands in, Put your right hands out,  
 3. Put your left hands in, Put your left hands out,  
 4. Put your right feet in, Put your right feet out,  
 5. Put your left feet in, Put your left feet out,  
 6. Put all your nod - dles in, Put all your nod - dles out,  
 7. Then put your whole selves in, Then put your whole selves out,

Then give your right hands a shake, shake, shake, And turn yourselves a - bout.  
 Give your left hands a shake, shake, shake, And turn yourselves a - bout.  
 Give your right feet a shake, shake, shake, And turn yourselves a - bout.  
 Give your left feet a shake, shake, shake, And turn yourselves a - bout.  
 Give all your nod - dles a shake, shake, shake, And turn yourselves a - bout.  
 Then give your whole selves a shake, shake, shake, And turn yourselves a - bout.

**DIRECTIONS.** Children join hands in a circle singing and dancing, swaying from foot to foot with rhythm of the music for first verse. With second verse stand still and imitate action. Repeat first verse as chorus between activities.



# SOLDIER BOY, SOLDIER BOY

Kindergarten

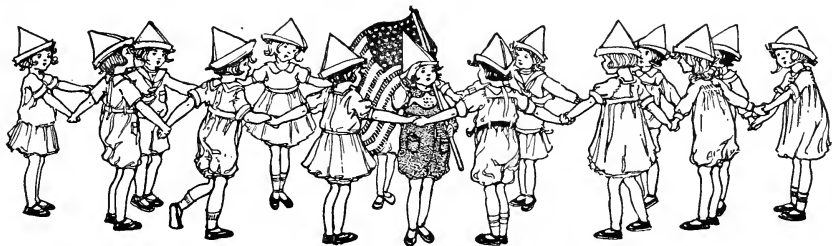
Sol - dier-boy, Sol - dier-boy, where are you go - ing, Bear - ing so

proud - ly the red, white and blue? I'm go - ing where coun - try and

du - ty are call-ing; If you'll be a sol-dier - boy you may go too.

**DIRECTIONS.** Circle sings "Soldier boy" etc. One child steps into circle marching with flag. Child sings, "I'm going" etc. At words "If you'll be a soldier boy," stops and gives military salute to one in the circle who then joins in marching within the circle. This is repeated until all are chosen. This game makes a good introduction for a military march.

From "Children's Singing Games—Old and New," by Mari R. Hofer. Copyrighted and published by A. Flanagan Company, Chicago, Ill.





# OATS, PEASE, BEANS, AND BARLEY GROW

English

Oats, pease, beans, and bar - ley grow, Oats, pease, beans, and bar - ley grow, Can

you or I or a - ny - one know How oats, pease, beans, and bar - ley grow?

Thus the farm - er sows his seed, Thus he stands and takes his ease,

Stamps his foot and claps his hands and turns a - round and views the land.

Tra la la la la la, Tra la la la la la,  
Wait - ing for a part - ner, Wait - ing for a part - ner,

**DIRECTIONS.** Children dance in a circle with one in the center who personates the farmer. All the circle imitate action which may be varied. The child chosen remains in ring and during the singing of "Waiting for a partner," etc., chooses a child for a partner. They dance together while circle repeats chorus to tra-la-la. Child last chosen remains in circle and game is repeated. When there are many children let all the chosen ones remain in the circle. The outer ring is soon exhausted and all dance off together.



# OATS, PEASE, BEANS, AND BARLEY GROW

Tra la la la la la la la la, Tra la la la la la la.

O - pen the ring and choose one in, While we all gai - ly dance and sing.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line of eighth and sixteenth notes. The lyrics are written below the staves.

## HERE WE GO ROUND THE MULBERRY BUSH

American

1. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,  
 2. This is the way we wash our clothes, We wash our clothes, we wash our clothes,

Here we go round the mul - ber - ry bush, So ear - ly in the morn - ing.  
 This is the way we wash our clothes, So ear - ly Mon - day morn - ing.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a bass line of eighth and sixteenth notes. The lyrics are written below the staves.

- |   |  |
|---|--|
| 3 This is the way we iron our clothes,<br>We iron our clothes, we iron our clothes,<br>This is the way we iron our clothes,<br>So early Tuesday morning.  | 6 This is the way we sweep the house,<br>We sweep the house, we sweep the house,<br>This is the way we sweep the house<br>So early Friday morning. |
| 4 This is the way we scrub the floor,<br>We scrub the floor, we scrub the floor,<br>This is the way we scrub the floor<br>So early Wednesday morning.     | 7 This is the way we bake our bread,<br>We bake our bread, we bake our bread,<br>This is the way we bake our bread,<br>So early Saturday morning.  |
| 5 This is the way we mend our clothes,<br>We mend our clothes, we mend our clothes,<br>This is the way we mend our clothes,<br>So early Thursday morning. | 8 This is the way we go to church,<br>We go to church, we go to church,<br>This is the way we go to church,<br>So early Sunday morning.            |

**DIRECTIONS.** The game consists in simply suiting the actions to the words of the song, singing and circling to the first verse between the activities. It is especially attractive to little girls who love to go through the dumb show of washing, ironing, sweeping, etc.



# ITISKIT ITASKET

American

I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I

wrote a let - ter to my love, And on the way I dropped it, I

dropped it, I dropped it, And on the way I dropped it.

**DIRECTIONS.** A popular form of drop the pocket handkerchief. To be sung in rhythm with the slowly moving circle. To the words "I dropped it" the handkerchief is dropped behind some child, who pursues the one who dropped it. The latter escapes to the place in the circle occupied by pursuing child when the game is repeated.

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# IN THE SPRING

French

1. In the spring, in the spring, Dance - ing gai - ly, dance - ing  
 2. On the bridge, on the bridge, Dance - ing gai - ly, dance - ing

gai - ly, In the spring, in the spring, Dance - ing gai - ly as we sing.  
 gai - ly, On the bridge, on the bridge, Dance - ing gai - ly as we sing.

Chil - dren all do this way, Then a - gain do that way.  
 Gentle - man all do this way, Then a - gain do that way.

**DIRECTIONS.** Here are given both settings, the old French version and a modern adaptation. Social courtesies are imitated in the French setting. With the words "In the spring," children's games, jumping rope, kites, marbles, rolling hoop, etc., may be imitated. Also the activities of home, farm, and garden represented. With change of season we may have summer, fall, and winter occupations.

Children join hands and circle to the right for first half of song then reverse to left. One child in the center sings and gives gesture. Then all imitate while singing last two lines. Repeat refrain while a new child is chosen.

From "Children's Singing Games—Old and New," by Mari R. Hofer. Copyrighted and published by A. Flanagan Company Chicago, Ill.





## FOLK GAMES AND DANCES

### GREETING AND MEETING

Swedish

*Moderato*

How - d'ye do, my part - ner, How - d'ye do to - day;

Will you dance in the cir - cle, I will show you the way.

*Repeat with chorus la la for skip*

*A very good game with which to organize a large number of small children. Introduce the game by letting one child choose a partner and then both choose, etc., until all are chosen. Even the smallest will soon be able to play the game in the form given below.*

I. Form two circles by having all the children take partners, then turn and face each other in the circle one in and the other out.

II. According to Swedish directions, the outside children bow to inside children to the first two measures; inside bow to outside to next two. At "Will you dance," etc., join right hands, shaking them, cross with left and skip to the repeat with la. In the usual way, both children bow together twice.

III. At the close, children bow to each other and both step forward one to the left, which makes change of partner and then dance is repeated. Observe time of last two measures.



# I SEE YOU

Swedish

*Alert*

I see you, I see you; Tra la la la la la la la la la la la la, If

I see you then you see me If I take you then you take me. If

you see me then I see you, If you take me then I take you.

*This "Peek-a-boo" game can be played in a circle with partners, or children arranged in four lines facing towards center and playing with alternate lines. See some book on Swedish games.*

I. For the circle let partners stand either behind each other or facing, with hands on hips playing in opposite direction. Let the movement be made at the waist—waist bending.

II. In the second figure join hands alternately "peeping" front and back of the arm movements, head thrown back, arms front, arms pointing back, head thrown forward. Change partners by outside ring stepping forward to the left. Be careful to center bending movement in waist not neck.

From "Popular Folk Games and Dances," by Mari R. Hofer. Copyrighted and published by A. Flanagan Company, Chicago, Ill.



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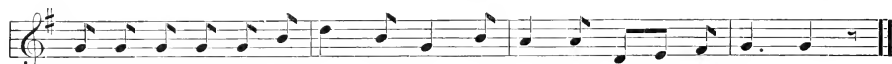




## ENGLISH MAY GAME



1. Here we come gath-er - ing boughs in May, Boughs in May, boughs in May ;



Here we come gath-er - ing boughs in May, This cold and frost - y morn - ing.

*This old English folk game is supposed to symbolize the conflict between summer and winter.*

2. Whom will you have for your bough in May, etc.
3. We will have Mary for our bough in May, etc.
4. You may have Mary for your bough in May, etc.
5. Whom will you have to pull her away, etc.
6. We will have Katie to pull her away, etc.

I. The children form in two lines of equal length, facing each other with sufficient space between to admit of their walking backward, and forward. The two lines sing alternating verses, marching as they sing.

II. At the end of the sixth verse a handkerchief is thrown on the ground, and the two children matched against each other join hands ( right ) and endeavor to pull each other over. The child pulled over is the captured bough and joins the side of the capturers.

III. The game is then again started by the victorious line. This is repeated until all have been chosen and the game may be ended by a grand tug of war.

The word bough is also interpreted "knots" and its corrupt form "nuts" in May is drawn from this. The words are chanted to the well known air of the "Mulberry Bush." The game should be sung without piano accompaniment as in village play.

From "Popular Folk Games and Dances," by Mari R. Hofer. Copyrighted and published by A. Flanagan Company, Chicago, Ill.



# RABBIT IN THE HOLLOW

Rab-bit in the hol-low sits and sleeps, Hun-ter in the  
for-est near-er creeps. Lit-tle rab-bit, have a care, Deep with-in the  
hol-low there, Quick-ly to your home you must run, run, run.  
hop, hop, hop. hide, hide, hide.

*This game has many versions, of which the above is one of the most acceptable.*

I. One child crouches in the center of the ring while the hunter roams without. The children in the ring chant and march around.

II. When they come to "run, run, run," the hunter from without breaks through while the rabbit escapes and is pursued. If caught he becomes the hunter while another child is chosen for the rabbit.

III. "Hop, hop, hop," "hide, hide, hide," are actions for other verses which the child in center must imitate. At "hide" all the children seek to shield the rabbit while the hunter must break through and the chase is again made.

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# FRENCH FLOWER ROUND

*Graciously*

1ST CHO. Pret - ty gard - ners, where are you go - ing, On this pleas - ant sum - mer day?  
 2ND CHO. To the mead - ows now we are go - ing, Search - ing for the flow - ers gay.

For the flow'rs so fresh and pret - ty all to plant in our gar - den

gay. All to - geth - er let us fol - low Search - ing for the flow'rs so

gay, All to - geth - er let us fol - low, Search - ing flow'rs so gay.

Tra - la - la - la - la - la . . . . .

*This is one of the most delightful of the French rounds, abridged and condensed into practical playground form.*

I. Children form in two lines, the first chorus advances and sings "Pretty gardeners," etc. The second chorus responds with "To the meadows," etc., also advancing and returning to place.

II. Partners from opposite lines then join hands and turn once around. Hands remaining joined, all skip forward into a circle which finishes with grand right and left to Tra-la-la.

III. At close of repeat, the circle again resolves itself into lines, the children plucking flowers on their return.



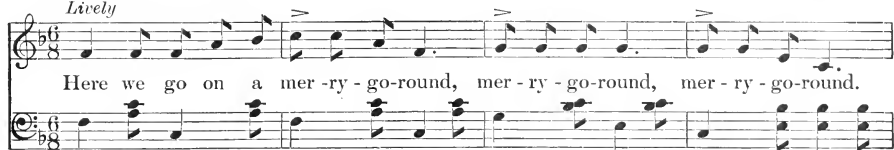
# RHYTHMIC ACTION PLAYS AND DANCES

## HERE WE GO ON A MERRY-GO-ROUND

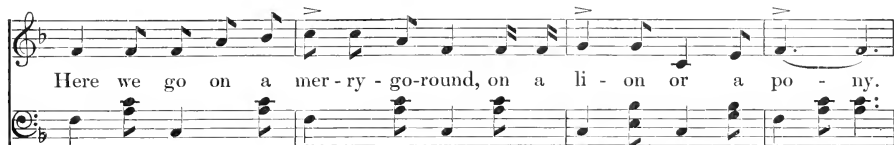
IRENE E. PHILLIPS MOSES

American


*Lively*



Here we go on a mer-ry - go-round, mer-ry - go-round, mer-ry - go-round.



Here we go on a mer-ry - go-round, on a li - on or a po - ny.



This is the way we start to move, start to move, start to move.



This is the way we start to move, on a li - on or a po - ny.

FORMATION. — *A single circle facing inward and clasping hands.*

1 Here we go on a merry-go-round, merry-go-round, merry-go-round.

Here we go on a merry-go-round on a lion or a pony.

All slide sideways right, around circle.

2 This is the way we start to move, start to move, start to move.

This is the way we start to move on a lion or a pony.

Place right foot forward, alternately sway the weight to right and left foot, pointing the toe of the opposite foot. Hold arms bent as if holding reins.

3 This is the way we hurry up, hurry up, hurry up.

This is the way we hurry up on a lion or a pony.

Maintaining the same position of the feet, leap forward on the right foot, raising the left leg backward; leap backward on the left foot and raise right foot forward. Continue alternately leaping forward and backward. The music should be played a little faster for this verse.

4 This is the way we snatch a ring, snatch a ring, snatch a ring.

This is the way we snatch a ring on a lion or a pony.

Reach diagonally upward with right hand and in time to the music, snatch an imaginary ring with the index finger crooked.



# HIPPITY HOP TO THE BARBER SHOP

Arranged by MAE REHBERG SCHEUERMAN

The musical score is written for two staves, Treble and Bass clef, in 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The lyrics are written below the Treble staff. The first line of music corresponds to the lyrics 'Hip - pi - ty hop to the bar - ber shop To buy a stick of can - dy,'. The second line of music corresponds to the lyrics 'One for you and one for me, And one for sis - ter An - nie.'.

FORMATION. — *Double circle, partners clasping hands and facing in line of direction.*

Hippity hop to the barber shop  
To buy a stick of candy,  
Hippity hop to the barber shop  
To buy a stick of candy,

Hippity hop forward beginning with right foot and swinging clasped hands backward and forward with each step. Repeat.

One for you

Face Partner. Clasp hands and stretch arms toward partner waist high with palms facing upward.

and one for me,

Clasp hands and place tips of fingers on own chest.

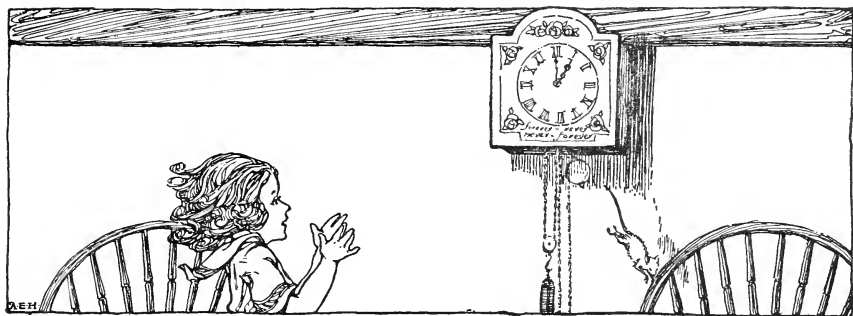
And one for sister Annie.

Clasp right hands and hippity hop in circle around to left, and on to the next partner to the right.

The changing of partners is too difficult for children at this stage of the course and should be given at some later date. Instead the partners may circle in place without the change.

From "Rhythmic Action Plays and Dances," by Irene E. Phillips Moses. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.





## HICKORY, DICKORY, DOCK

MOTHER GOOSE

MAE REHBERG SCHEUERMANN

Musical notation for the first line of the song. The melody is in G major (one sharp) and 6/8 time. The lyrics are: Hick - o - ry, Dick - o - ry, Dock, The mouse ran up the clock; The

Musical notation for the second line of the song. The melody continues from the first line. The lyrics are: clock struck one and down he run, Hick - o - ry, Dick - o - ry, Dock.

FORMATION. — *In a single circle facing inward.*

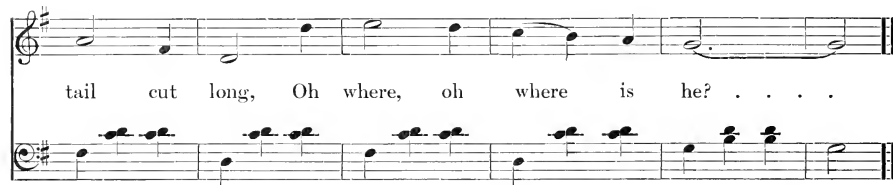
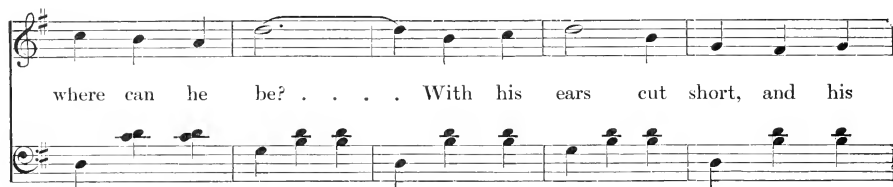
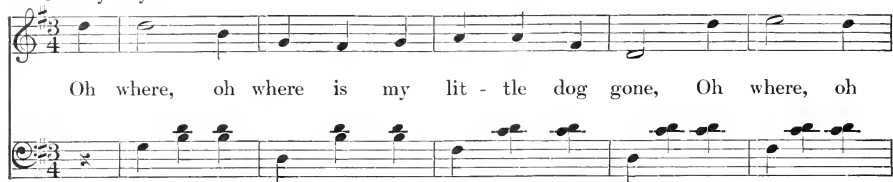
- |                             |   |
|-----------------------------|---|
| Hickory, Dickory, Dock,     | Stamp three times (left, right, left).                |
| The mouse ran up the clock; | Slide in toward centre of circle, right foot leading. |
| The clock struck            | Slowly raise hands forward chin high.                 |
| one                         | Clap once.  |
| and down he run,            | Slide backward, left foot leading.                    |
| Hickory, Dickory, Dock.     | Stamp three times (right, left, right).               |



# OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme

Old Tune



A single circle is formed facing inward with the hands clasped. One of the players, the master, is in the centre of the circle. The circle moves around in line of direction, that is, the players slide sideways right. The master skips around the circle in the opposite direction, holding his hand to his forehead and looking from side to side as if to find his dog. At the end of the verse the circle halts on the last "be" and raises the clasped hands high. The master also halts at the same moment and the one before whom he stops is the little dog. The little dog immediately turns and runs away around the circle, or in and out under the clasped hands. Wherever the dog goes, the master must follow the same path in his efforts to catch him. After he has caught the dog the master may join the circle and the dog becomes the master, when the game begins anew. Should the master fail to catch the dog, after a reasonable chase, the dog may resume his former place in the circle and the game may begin again as before with the same master.

This game helps to encourage the children to slide quickly and lightly and not drag, as they are likely to do at first, for all the children desire to hurry past the master so that he will not stop in front of them.















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